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SOTHEBY, WILKINSON & HODGE,
WELLINGTON STREET, STRAND.

CATALOGUE
OF THE
MOST VALUABLE, INTERESTING,
AND
HIGHLY IMPORTANT LIBRARY
OF THE LATE
GEORGE DANIEL, ESQ.
OF CANONBURY;
TOGETHER WITH HIS COLLECTION OF
Original Drawings & Engraved Portraits
OF EMINENT ACTORS AND ACTRESSES;
BEAUTIFUL WATER COLOUR DRAWINGS,
&c. &c. &c.

Days of Sale.

FIRST DAY	WEDNESDAY, July 20	SIXTH DAY	TUESDAY, July 26
SECOND DAY ...	THURSDAY, " 21	SEVENTH DAY ...	WEDNESDAY, " 27
THIRD DAY	FRIDAY, " 22	EIGHTH DAY ...	THURSDAY, " 28
FOURTH DAY ...	SATURDAY, " 23	NINTH DAY	FRIDAY, " 29
FIFTH DAY	MONDAY, " 25	TENTH DAY	SATURDAY, " 30

CATALOGUE
OF THE
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OF THE LATE
GEORGE DANIEL, ESQ.
OF CANONBURY,
TOGETHER WITH
HIS COLLECTION OF
ORIGINAL DRAWINGS AND ENGRAVED PORTRAITS
OF
Distinguished Actors and Actresses,
BEAUTIFUL WATER-COLOUR DRAWINGS,
OF THE FIRST QUALITY,
BY BARRETT, CATTERMOLE, COOPER, COX, DEWINT, HARDING,
PROUT, PYNE, STANFIELD, STOTHARD, WILKIE, AND OTHER
EMINENT ARTISTS,
MISCELLANEOUS OBJECTS OF ART, INTEREST & CURIOSITY,
BEAUTIFUL
Pottery and Porcelain of Chelsea Manufacture,
AND
OTHER FINE EXAMPLES OF ART AND VERTU.

WHICH WILL BE SOLD BY AUCTION,
BY MESSRS.
SOTHEBY, WILKINSON & HODGE,
Auctioneers of Literary Property & Works illustrative of the Fine Arts,
AT THEIR HOUSE, No. 13, (late 3), WELLINGTON STREET, STRAND, W.C.
On WEDNESDAY, the 20th of JULY, 1864, and Nine following Days,
AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days previous, and Catalogues had.

CONDITIONS OF SALE.

- I. The highest bidder to be the buyer, and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the seller cannot decide the said dispute.
- II. No person to advance less than 6d.; above ten shillings, 1s.; above five pounds, 2s. 6d.; and so on.
- III. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased to be immediately put up again and re-sold.
- IV. The lots to be taken away at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of ONE WEEK after the conclusion of the sale, the books or other property are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which the books were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the Lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- V. The books are presumed to be perfect, unless otherwise expressed; but if, upon collating, any should prove defective, the purchaser will be at liberty to take or reject them, provided they are returned within ONE WEEK after the conclusion of the sale, when the purchase-money will be *returned*.
- VI. The sale of any book or books is not to be set aside on account of any stained or short leaves of text or plates, want of list of plates, or on account of the publication of any subsequent volume, supplement, appendix, or plates. All the manuscripts, autographs, all magazines, and reviews, all books in lots, and all tracts in lots or volumes, will be sold with all faults, imperfections, and errors of description. The sale of any lot of prints or drawings is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- VII. No IMPERFECT Books will be taken back, unless a note accompanies each book, stating its imperfections, with the number of lot and date of the sale at which the same was purchased.
- VIII. To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchases, no lot can on any account be removed during the time of sale.
- IX. Upon failure of complying with the above Conditions, the money required and deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this Sale.*

Gentlemen who cannot attend the Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,
Wellington Street, Strand.

P R E F A C E .

THIS memorable Library abounds in treasures, specialities, and curiosities of Literature. It contains many unique books, and some equally so as regards the chance of sale, the only others known being locked up in Public Libraries that can never be dispersed. The copies, generally speaking, are of unrivalled beauty in point of internal and external condition, thus exemplifying the profound taste and judgment of Mr. DANIEL, who never neglected an opportunity of acquiring the finest examples that presented themselves during a long and an anxious career. The successful result of his labours will be admitted on a careful perusal of the following Catalogue, so rich in bibliographical rarities of the highest class, and which are sought for by the Amateur with peculiar curiosity.

The limits of a Preface would not admit of an enumeration of the Literary treasures contained in the Collection, but the following may be cited, among others of great interest and rarity, illustrating the unceasing perseverance of the late possessor.

The works of Shakespeare form a very important section, and comprise the First Four Folios, all of the first class, and much finer copies than can ever again occur for sale. The Quarto Plays, too, present a remarkable feature, the following being of the first edition and of the highest degree of rarity :—

The Tragedie of King Richard the Second; the Tragedy of King Richard the Third; Love's Labors Lost; Tragedie of Romeo and Juliet; Chronicle History of Henry the Fifth; History of the Merchant of Venice; Much Adoe about Nothing;

Midsommer Nights Dreame ; Syr Iohn Falstaffe and the Merrie Wives of Windsor ; Pericles, Prince of Tyre ; Troylus and Cresseid ; Tragoedy of Othello. To these may be added the first edition of Lucrece, 1594 ; the Venus and Adonis of 1594, and another most precious edition of 1596 ; a most beautiful and perfect copy of the Sonnets, of an impression of which only two perfect copies are known ; a most choice copy of the first edition of the Poems. Among the Plays attributed to Shakespeare, may be mentioned the Lamentable Tragedie of Locrine ; the first editions of Sir Iohn Oldcastle and the London Prodigall.

Among the Shakespeariana will be found some interesting Articles ; including one illustrative of the Shakespeare Jubilee, a quarto volume of great interest, being enriched with original Drawings, Portraits and other important illustrations.

Next in point of importance may be mentioned the precious volume of Seventy Black-Letter Ballads (printed within the years 1559 and 1597), illustrating, in an agreeable form, the manners and customs of an interesting by-gone time—all the editions of which are unique, and all in the finest possible state of preservation.

From among the Books considered to be unique, or nearly so, after much research, the following may be cited :—History of Bevis of Hampton ; Chute's Beawtie Dishonoured ; the Convercyon of Swerers ; Dobson's Drie Bobbes ; Ecclesiastes or the Preacher ; Green Goose Fair ; Hannay's Nightingale, with the Rare Leaf of Music ; Boke of Hawkyng and Huntyng and Fysshynge ; A Treatyse how the Hye Fader of Heven sendeth Dethe to somon every Creature ; The Boke of Mayd Emlyn that had V Husbandes ; An Interlocution betwixt Man and Woman ; A Mery Ieste of a Shrewde and Curste Wyfe ; XII Mery Iests of the Wyddow Edyth ; Gratiæ Ludentes ; Bulls with Tales and the Booke of Bulls ; Mad Prankes and Merry Iests of Robin Goodfellow ; Iocabella or a Cabinet of Conceits ; Brewer's Merry Iests ; Maroccus Extaticus ; Munday's Banquet

of Daintie Conceits; Story of King Daryus; Meeting of Gallants; Old Meg of Herefordshire; an extraordinarily curious Collection of Penny Merriments, and Popular Histories; Roy's Rede me and be nott Rothe; Kynge Rycharde, Cuer du Lyon; Unique Scottish Chap Books; Smith's Chloris; Sonnets to the Fairest Cœlia; History of Tom Thumbe; Watson's Passionate Century of Love; Westward for Smelts; and many other of the rarest works within the range of English Literature.

The class of lore under the heads of Garlands, Jests, Drolleries and Songs, comprises some extraordinary features, and forms a singular portion of the collection, containing many rarities of quite a unique character.

There is also another class of productions to which attention must be drawn, viz., those volumes copiously enriched with original Autograph Letters, Drawings and Engravings, illustrative of the lives and times of Burns, Chatterton, Cowper, Goldsmith, Gray, Johnson, Kemble, Pope, and other men of note.

There are also two Missals of the highest class of art, of the finest quality and in the purest condition, and the Library contains the choicest copies of works in general literature, which occupy a large feature, many of them being illustrated with curious peculiarities, conferring a unique distinction, and greatly tending to enhance their value and importance.

The Collection of Original Drawings and Engraved Portraits of eminent Actors and Actresses, beautiful water-colour Drawings and miscellaneous objects of Art and Vertu, will close this most interesting sale, which is confessedly without a rival in most of its important branches, possessing as they do innumerable articles of the most distinguished rarity, worthy the attention of the Collector, the Man of Taste, and the Amateur.

SOTHEBY, WILKINSON & HODGE.

July, 1864.



CATALOGUE
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THE TRULY VALUABLE, MOST INTERESTING,
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HIGHLY IMPORTANT LIBRARY
OF THE LATE
GEORGE DANIEL, ESQ.,
OF CANONBURY, ISLINGTON.

FIRST DAY'S SALE.

SIZES MIXED.

LOT

- 1 ADAM BELL, CLIM OF THE CLOUGH, AND WILLIAM OF CLOUDESLE,
woodcut of the three noted archers on title
A VERY RARE POEM, PRINTED IN THE black letter, *fine copy, from the Roxburghe Collection, no other of this impression is known*
small 4to. Printed by E. Coles for Thomas Passenger at the Three Bibles, on London Bridge, 1668
- 2 Adams (Thomas, of Wintringham) Practical Lectures on the Catechism
old blue Turkey morocco, broad borders of gold on the sides sm. 8vo. 1755
- 3 Addison (Rt. Hon. J.) Remarks on several Parts of Italy, &c. *proof portrait by Bartolozzi added*
LARGE PAPER, presentation copy to Dean Swift, with Addison's autograph inscription
8vo. 1705
- 4 Addison (J.) Cato, a Tragedy, FIRST EDITION, *with the half title having cuts of the medals of Cato and Marcia, generally torn away, Tonson, 1713*
—Remarks upon Cato, by Mr. John Dennis, *Lintott, 1713, portraits of ADDISON, R. WILKS, ALEX. POPE, BARTON BOOTH, C. CIBBER, DR. GARTH, and J. DENNIS inserted, 1713*
half red morocco small 4to. in one vol.
- 5 ADDISON (J.) MISCELLANEOUS WORKS, with Account of the Author's Life and Writings by Tickell, 4 vol. *portrait and cuts of medals, plate of "Addison's death" inserted*
VERY FINE COPY in bright old gilt calf 8vo. Tonson, 1765

- 6 Adlard (George) The Sutton-Dudleys of England and the Dudleys of Massachusetts in New England, from the Norman Conquest to the present time
presentation copy from the author 8vo. J. R. Smith, 1862
- 7 Æschyli Tragœdiæ, Gr. ex Bibl. P. de Cardonnel, 1665, in MS. on title red morocco by Roger Payne, from Bishop Bloomfield's Library 12mo. Paris, ex officina A. Turnebi Typog. 1542
- 8 Æschylus, Tragedies, translated from the Greek by R. Potter, 2 vol. dark calf, g. e. 8vo. 1779
- 9 ÆSOP, FABLES, embellished with 111 elegant vignette engravings PROOFS, THICK PAPER, VERY SCARCE, elegant in green morocco extra, joints, g. e. by Ch. Hering 8vo. T. Heptinstall, —
- 10 Æsop, Fables, a New Translation, adorned with Cuts suited to the Fables, copied from those in the Frankfort edition by Christopher Van Sychem, rendered in a plain style by J. S. Gent. 12mo. 1715
- 11 Æsop's and other Fables, translated by S. Croxall, cuts FIRST EDITION, fine copy in old calf, rare 8vo. 1722
- 12 Æsop's Fables, with Life, 2 vol. LARGE PAPER, proof impressions of the 112 engravings, calf, g. e. imperial 8vo. Stockdale, 1793
- 13 Aikin (Dr. J.) Essays on Song Writing, with a Collection most eminent for Poetical Merit, blue morocco post 8vo. Warrington, 1774
- 14 Akenside (Dr. Mark) Pleasures of Imagination, a Poem, third edition beautiful copy in old red Turkey morocco, broad gold borders and centres in gold, g. e. 8vo. Dodsley, 1744
- 15 Akenside (Dr. M.) Poems, 2 vol. in 1 John Pinkerton's copy, with MS. alterations in the Pleasures of Memory, taken from Dr. Knight's copy, in the author's own handwriting, three portraits inserted 12mo. Tonson, 1776
- 16 Akenside (Dr. M.) Pleasures of Imagination, with Critique by Mrs. Barbauld, 1796—Rogers (S.) The Pleasures of Memory, with other Poems, 1796, both with illustrations by Stothard green morocco, g. e. 12mo. 2 vol. in 1
- 17 Akenside (Dr. M.) Poetical Works, Life by the Rev. A. Dyce purple morocco, g. e. by Hayday 12mo. Pickering, 1845
- 18 Akerman (J. Y.) Numismatic Illustrations of the New Testament, cuts presentation copy 8vo. 1846
- 19 Akerman (J. Y.) Tradesmen's Tokens current in London and its Vicinity between 1648 and 1672, plates 8vo. 1849
- 20 Aleyn (C.) Historie of Henry, of that name the Seventh King of England (in verse), portrait by Marshall green morocco extra, g. e. small 8vo. Tho. Cotes, 1638
- 21 Allot (R.) England's Parnassus, russia extra, scarce small 8vo. 1600
- 22 Almanack. Comptoir Almanach, apt Schrikkel Jaar, MDCCXXXII, door Jan A. van Dam, woodcuts emblematic of the months of the year, curiously ornamented covers small 4to. 1732
- 23 Almanacks. Poor Robin, for 1733—Old Poor Robin, for 1778—Repertory of Records, by Powell, 1631—An Illustrated Primer, cuts, printed by the American Tract Society, New York 12mo.

- 24 America. Journal of the Rev. John Marrant, May 18, 1785, to 16 Mar 1790, with two Sermons, one Preached at Ragged in 1787, the other at Boston in 1789 8vo.
 *** The author was a converted Negro, and was known among the Dissenters by the appellation of the "Black Preacher." He died in 1791.
- 25 Ana. Addisoniana, 2 vol. red morocco, g. e. 1804—Walpoliana, edited by J. Pinkerton, 2 vol. in 1, half russia, edges uncut, 1808 together 3 vol. 12mo. Sir R. Phillips, 1804-8
- 26 Anacreontis Carmina; accedunt Selecta quædam e Lyricorum reliquiis, Gr. editio secunda emendatior red morocco by Kalthoeber 18mo. Argentorati, 1786
- 27 Anacreontis Odæ, Litteris Capitalibus prefijo Commentario et Bibliotheca Anacreonitea
 LARGE PAPER, green morocco, g. e. by C. Kalthoeber 16mo. Parmæ (Bodoni), 1791
- 28 Anacreontis Odaria, Gr. cura Edwardi Forster
 LARGE PAPER, fine vignettes, red morocco, tooled joints, g. e. 8vo. 1802

WORKS ON ANGLING.

- 29 Anderdon (J. L.) The River Dove, with some Quiet Thoughts on the Happy Practice of Angling 12mo. Pickering, 1847
- 30 Bibliotheca Piscatoria, a Catalogue of Books on Angling privately printed post 8vo. 1836
- 31 Rules and Regulations of the Walton and Cotton Club, woodcuts privately printed small 4to. 1840
- 32 Rules and Regulations. Another copy ILLUSTRATED with several choice proofs and a Card to dine with the Club, green morocco extra, g. e. small 4to. 1840
- 33 Saunders (J.) The Compleat Fisherman, frontispiece calf extra, by C. Hering 12mo. 1724
- 34 The Gentleman Angler 12mo. 1726
- 35 The Secrets of Angling: teaching the choicest Tooles, Baytes and Seasons for the taking of any Fish, in Pond or Rivers, practised and familiarly opened, in three Bookes, by J. D., Esq. in Verse, augmented with many approved experiments by W. Lawson, woodcut on title, rare, blue morocco 12mo. Printed for Roger Jackson (under line cut through) (1652)
 *** Sir John Hawkins, in his edition of Walton's Angler, states he could never procure a sight of this work.
- 36 WALTON (Izaak) COMPLEAT ANGLER, OR THE CONTEMPLATIVE MAN'S RECREATION, being a Discourse of Fishing, not unworthy of the perusal of most Anglers, cuts engraved by Lombart, beautiful impressions FIRST AND RAREST EDITION 12mo. Rich. Marriott, 1653
 *** FINE COPY, with MS. notes, as to the bibliography of early editions, written on the fly-leaves by Mr. W. White of Crickhowel, a lover of the Angle.
 The following inscription is on the back of engraved title: "Humphrey J. Hyde. Price 18d. June 29th, 1653."

- 38 Walton. *Compleat Angler, plates of the Fish by Lombart*
 SECOND EDITION, considered by Mr. Bindley, Sir John Hawkins, and
 Mr. Park to be much rarer than the first edition
 FINE COPY, dark morocco, joints, gilt inside, by Hering
 12mo. T. M. for Richard Marriot, 1655
- 39 WALTON. The same, with the Laws of Angling
 THIRD EDITION, much enlarged, cuts by Lombart, an extremely fine
 copy, from the collections of the Rev. W. Valentine and O. Anderdon,
 Esq. green morocco 12mo. for R. Marriot, 1664
- 40 Walton. The same, to which is added the Laws of Angling
 FOURTH EDITION, cuts of the Fish by Lombart, EXCEEDINGLY WIDE
 CLEAN COPY, in its pristine binding 12mo. for R. Marriot, 1668
- 41 WALTON, COTTON AND VENABLES. UNIVERSAL ANGLER, with the
 general title to the collected volume, as well as the separate titles to
 each portion, cuts by Lombart, and engraved frontispiece to Venables'
 FIFTH EDITION OF WALTON, BEAUTIFUL COPY, from W. Pickering's
 private library, green morocco extra, g. e. 12mo. 1676
- 42 WALTON AND COTTON'S COMPLEAT ANGLER, with Lives
 of the Authors, with Notes, Historical, Critical and Explanatory, by
 SIR JOHN HAWKINS, plates by Ryland, after designs by Wale
 FIRST EDITION, WITH THESE NOTES AND ILLUSTRATIONS, A COPY OF
 THE MOST EXTRAORDINARY BEAUTY, FROM THE GLASS CASE AT
 STRAWBERRY HILL, where it had been from the time of its publi-
 cation by Sir John Hawkins, the near neighbour and acquaintance of
 HORACE WALPOLE
*in rich red morocco, full gilt back, g. e. with Horace Walpole's book-
 plate* crown 8vo. 1760
- 43 Walton and Cotton. Another Edition, by Moses Browne, with Appendix,
 plates, some added, very fine copy, old red morocco, g. e. 12mo. 1772
 ** An Account of Works on Angling is written on the leaves at the end
 of the volume.
- 44 WALTON (Izaak) COMPLEAT ANGLER, two parts, the second being by
 C. Cotton, Esq. with the Lives of the Authors and Notes by Sir
 John Hawkins (and Sir Henry Ellis), portraits and woodcuts
 BAGSTER'S SECOND AND BEST EDITION, FINE COPY ON LARGE PAPER,
 russia extra, g. e. by Clarke and Bedford 8vo. 1815
- 45 WALTON AND COTTON. COMPLETE ANGLER
 MAJOR'S FIRST EDITION, with Life of Izaak Walton by Dr. Zouch,
 portraits, BOTH WORKS ON LARGE PAPER, WITH INDIA PROOF IM-
 PRESSIONS OF THE PLATES
 ILLUSTRATED WITH SCARCE PROOF PORTRAITS and other engravings of
 beautiful impression and remarkable state of condition
 2 vol. in 1, green morocco super extra, g. e. by C. Lewis 8vo. 1823
- 46 WALTON AND COTTON. Complete Angler
 MAJOR'S SECOND EDITION ON LARGE PAPER, PORTRAITS AND PLATES
 ON INDIA PAPER, green morocco extra, g. e. by C. Smith 8vo. 1824
- 47 WALTON AND COTTON. Another Edition. The fourth, edited by John
 Major, with Plates from a new series of designs by John Absolon,
 engraved by J. T. Willmore, portraits of the authors, woodcuts, &c.
 LARGE PAPER, red morocco extra, g. e. post 8vo. 1824

- 48 Walton and Cotton. Complete Angler, with biographical Notices, *frontispiece and engraved title, cuts of the fish*
Pickering's miniature edition, green morocco, by Hayday 48mo. 1825
- 49 Walton and Cotton. The same, 2 parts, *portraits, engraved title and cuts of the Fish*
Pickering's diamond edition, LARGE PAPER, green morocco 48mo. 1826
- 50 WALTON AND COTTON. Another Edition, with original Memoirs and Notes of Sir Harris Nicolas, 2 vol. *portraits and plates after designs by Inskippe*
 PICKERING'S MAGNIFICENT EDITION, *with the finest IMPRESSIONS OF THE ENGRAVINGS ON INDIA PAPER*
 A VERY CHOICE AND ELEGANT COPY IN GREEN MOROCCO SUPER EXTRA,
g. e. by Hayday, sides tooled with representations of C. Cotton's Fishing Temple, worked in gold Colombier 8vo. 1836
- 51 Wright (W.) The Compleat Fisher, or the True Art of Angling, *front. green morocco, g. e. by Hering* 18mo. *Sold by Joseph Fisher, 1740*
-
- 52 Annalia Dubrensis: upon the yeerely celebration of Mr. Robert Dover's Olimpick Games upon Cotswold Hills, *frontispiece calf* 4to. *Reprint of 1636*
- 53 Anstey (Christopher) New Bath Guide, with a Preface by J. Britton, *engravings by G. Cruikshank, &c.* PORTRAIT OF THE AUTHOR AFTER THURSTON, THE ORIGINAL DRAWING being among the ILLUSTRATIONS A REMARKABLY ELEGANT COPY OF THIS HUMOUROUS POEM
 ILLUSTRATED WITH CHOICE ORIGINAL DRAWINGS, PRINTS AND PROOF IMPRESSIONS *in duplicate, and from other editions, with an autograph letter of the author, forming in its entirety the choicest example that can be formed or made up*
scarlet morocco extra, g. e. crown 8vo. 1832
- 54 Anthems. A Collection of Anthems used in his Majesty's Chapel Royal and most Cathedral Churches in England and Ireland, published under the direction of Anselm Bayly, L.L.D. Sub-Dean of his Majesty's Chapel Royal
ruled with red lines, red morocco, g. e. 8vo. 1769
- 55 Apuleius, Cupid and Psyche (in Verse by H. G.), *india proof plates* LARGE PAPER, *scarce* royal 8vo. Great Yarmouth, 1844
 * * * Printed for private distribution only.
- 56 Arabian Nights Entertainments, translated by the Rev. E. Forster, 5 vol. LARGE PAPER, *proof engravings after Smirke's designs, with portrait and several plates added, half morocco, uncut, top edges gilt* royal 8vo. 1802
- 57 Arbuthnot (Dr.) Miscellaneous Works, with Life, 2 vol. 1770—Burnet (Bp.) Passages in the Life and Death of John Earl of Rochester, *portrait*, 1680 12mo. 3 vol.
- 58 Archy's Dream, sometimes Jester to his Maiestie, but exiled the Court by Canterbury's Malice. With a Relation for whom an odde Chaire stood voide in Hell, *woodcut* small 4to. 1641
- 59 Argalus and Parthenia, *a chap-book with cuts* 12mo. H. Woodgate, n. d.
- 60 Aristophanes' Clouds, Plutus, Frogs and Birds, with notes by R. Cumberland, *half russia, uncut, top edge gilt* 8vo. 1812

- 61 ARMIN (R.) *NEST OF NINNIES*, simply of themselves, without compounds
black letter, fine copy, but no title, half morocco small 4to. 1608
- * * * Only one other copy of this most curious work, that in the Bodleian library, is known to exist.
- 62 Armin (R.) *History of the two Maids of More-clacke*, *woodcut morocco extra* small 4to. 1609
- 63 Armin (R.) *The Italian Taylor and his Boy*, *woodcuts, title inlaid morocco, very scarce* small 4to. 1609
- 64 Armstrong. *The Pleasant and delightful History of the renowned Northern Worthy Johnny Armstrong of Westmoreland, shewing his many Noble Deeds, his Settling at Guiltnock Hall, in Westmoreland, &c. &c. woodcut frontispiece, edges uncut*
4to. Tho. Norris, on London Bridge, n. d.
- 65 Armstrong (Dr.) *Economy of Love* 8vo. 1737
- 66 Armstrong (Dr. John) *Miscellanies*, 2 vol. *two portraits and plates by Stothard inserted*
FINE COPY, from Joshua Smith's library, at Stoke Park, and Ralph Bernal's small 8vo. 1770
- 67 Armstrong (J.) *Economy of Love, reprint, 1768—Montgomery (J.) Wanderer of Switzerland, and other Poems, FIRST EDITION, 1806; and four others, Poetical* 12mo. (6)
- 68 AUTOGRAPH LETTERS OF EMINENT ENGLISH LITERATI
A VOLUME OF CONSIDERABLE INTEREST AND VALUE, FILLED WITH PRECIOUS CONTENTS, OF WHICH THE FOLLOWING MAY BE CITED AS A SAMPLE—
Dr. Johnson's Letter to Garrick, respecting his projected edition of Shakespeare, dated May 18th, 1765.
Dr. Johnson's Letter to Garrick, with Hogarth's Epitaph.
A Bill of Exchange for £ 60. drawn by Oliver Goldsmith and accepted by Garrick, dated Dec. 25, 1773.
Six clever Lines in Verse, addressed by Garrick to Dr. Hill upon his Petition of I. & U.
Dean Swift's Receipt for the Originall Copyes of three Essays by Sir William Temple, dated July 29th, 1701, *entirely in his autograph*.
Pope's Letter to Richardson, *very characteristic, and full of playful humour*. “We may take a cup of sack together and chatter like two parrots, which are (at least) more respectable and manlike animals than y^e grasshoppers, to which Homer likens old men.”
Addison to Mr. Hughes, dated Oct. 12th, 1713. “I am in a thousand troubles for poor Dick (Steele) and wish that his zeal for the publick may not be ruinous to him-self.”
Pope's Receipt of Mr. Tonson for “the summ of fifteen Guineas for the Wife of Bath's Prologue, and a piece of the 13th book of Homer's Odysses,” *entirely autograph*; and
Various Portraits of Shakespeare, Garrick, Johnson, Swift, Pope (*an original drawing*), and other articles of high interest and of great value, the whole forming a most interesting association connected with, and illustrative of, THE GREATEST COTEMPORARIES OF MODERN TIMES.
mounted in one volume quarto, handsomely bound in green morocco extra

- 69 Arnold (Dr. Thomas) Life and Correspondence, by Arthur Penrhyn Stanley, 2 vol. *portrait after Phillips, calf gilt* 8vo. 1844
- 70 ARTHUR AND THE KNIGHTS OF THE ROUND TABLE, Parismus, Guy Earl of Warwick, Gentle Craft, Thomas of Reading, Fryar Bacon, Doctor Faustus, Mother Shipton, Doctor Merry-Man, *illustrated with wood-cuts, half bound* 4to. Newcastle, n. d.
- * * * Ritson's copy, with signature and contents in his autograph.
- 71 ARTHUR. The most Ancient and Famous History of the Renowned Prince Arthur, King of Britaine, as also, all the Noble Acts, and Heroicke Deeds of his Valiant Knights of the Round Table, 3 parts in 1 vol. *woodcut frontispiece of the Knights black letter, VERY FINE COPY, from the collection of Col. Stanley, at whose sale this copy produced £28. russia, g. e. by Walther, in the style of Roger Payne, gilt tooling on the sides* 4to. William Stansby, 1634
- 72 Ayres (Ph.) Emblems of Love, with 44 plates, verses in four languages, engraved by Sutton Nicholls, scarlet morocco, g. e. 12mo.
- 73 BACON. The famous History of Fryer Bacon, containing the Wonderful things that he did in his Life; also the manner of his Death, with the Lives and Deaths of the Two Conjurers Bungye and Vandermast, very pleasant to be read, *woodcut on title (same as used previously on Greene's Play, g. v.) black letter, IN BEAUTIFUL CONDITION, EDGES UNCUT* 4to. W. Thackery and C. Bates, n. d.
- 74 BACON (Francis Lord) Essaies, Religious Meditations, places of Perswasion and Disswasion *fine copy, calf extra, g. e.* sm. 12mo. John Jaggard, 1612
- 75 Bacon (Lord Chancellor F.) Essays, plates after Westall, by C. Rolls *calf extra, g. e. by F. Bedford* foolscap 8vo. 1828
- 76 Bacon (Lord) Of the Proficiencie and Advancement of Learning, edited by Basil Montagu, Esq. 1851—Essays or Counsels, Civil and Moral, and the Wisdom of the Ancients, edited by B. Montagu *both in morocco, g. e. by Hayday* 12mo. Pickering, 1845-51
- 77 BAGNIGGE WELLS. A Poem in which are pourtrayed the Characters of the most eminent Filles-de-Joye, with six humourous illustrations in mezzotinto, unbound, rare and curious 4to. 1779
- 78 Baker (D. E.) Biographia Dramatica, with Continuation by I. Reed and S. Jones, 3 vol. in 4, *uncut* 8vo. 1812
- 79 BALE (John) A Tragedie or Enterlude, manifesting the chiefe promises of God unto Man by all Ages in the old Lawe, from the fall of Adam to the Incarnation of the Lorde Jesus Christ, A. Do. 1538, and now fyrst imprinted *black letter, EXCESSIVELY RARE, from Geo. Steevens', the Duke of Roxburghe's, and Mr. Jolley's collections* 4to. J. Charlewoode for Stephen Peele, 1577

LOT 80.

Seventy Black Letter Ballads,

PRINTED BETWEEN THE YEARS 1559 AND 1597.

If any portion of our literature be more generally interesting than another, it is Ancient Ballad lore. How many events historical and domestic do we owe the knowledge of to this source. Battles have been fought, and heroes immortalised in its expressive and inspiring strains; and the sports, pastimes, manners, customs, and traditions of our forefathers have received from it some of their most important and curious illustrations. Scholars, critics, and antiquaries have rendered good service to literature by snatching from oblivion those precious relics of legendary poetry which would have been lost to posterity but for their well directed labours of love. They have made us familiar with the thoughts, sympathies, and language of our ancestors. We follow them to the tournament, the border foray, the public hosterie, and the domestic hearth. We glow with their martial spirit and revel in their rude festivities!

The following is an enumeration of the Contents of this most marvellous and unrivalled Collection of Ballads, which are in the most perfect Condition and of the highest Interest, ALL OF THEM BEING PRESUMED TO BE UNIQUE AND HITHERTO UNKNOWN—

I.

A Newe Ballade.

Finis. Quod. R.M. 1559.

The “metre-ballad-monger” warns Elizabeth against the “forked-cap” (the Pope); bringing before her the example of her “Proginitors.” The burden of the song is very ancient, viz., “Lady, Lady, moste dere Lady.”

(A copy of this “newe ballade,” is preserved among the broadsides in the library of the Society of Antiquaries. *Query*—Was “R. M.” Richard Mulcaster?)

II.

The Wonders of England.

1559. Finis. Q. I. A.

Imprinted at London by John Awdeley.

Alluding to the death of Edward VI.: the accession of Mary to the throne; the restoration of the Roman Catholic religion in England; and its fall, on the accession of Queen Elizabeth.

(One of the numerous productions, in “ballad-lore,” of the rhyming printer John Awdeley.)*

* Nos. III., V., VI., VII., VIII., XIV., XV., and XVII., being merely descriptive of monstrosities or subjects not interesting to the general reader, we have thought it proper to omit them.

IV.

A New Ballad against Anthrifts.

Finis, Quoth W. F.

Imprinted at London at the long Shop adjoining unto Saint Mildreds Churche in the Poultry, by John Alde.

(Entered in the Stationers' Books in 1561-2. "W. F." was, in all probability, William Fulwood, the author of the "Supplication to Elderton," and many other broadsides.)

IX.

A most pleasant Ballad of patient Crissell.

To the tune of the Brides good Morrow.

[Woodcut border—top, bottom, and end.]

(The original ballad of "The Bride's Good-morrow," which furnished the tune for the present ballad, is reprinted in Mr. J. P. Collier's volume of "Roxburghe Ballads." Owen Rogers had a license in 1565-6, to print "the sounge of Pacyente Gressell," which may probably be the one in our list; but the subject was a common one.)

X.

The Fantasies of a troubled mannes head.

Finis. T. C.

(Alexander Lacy had a license to print this ballad in 1565-6. Its author was probably Thomas Churchyard.)

XI.

A Strife between Appelles and Pygmalian.

(William Griffith had a license to print "A ballad of Appelles and Pygmalyne, to the tune of the fyrist Apelles," in 1565-6. This was undoubtedly the one in our Catalogue. A song "to the tune of Apelles," is in Barnaby Googe's "Poems," printed in 1563. It was therefore an established favourite.)

XII.

Almighty God I pray, his holy spirite to send:
 The just mannes hart stedfast to stay, and wicked libes to mend.

Imprinted at London, without Aldersgate, in little Britain; by Alex. Lacy, the 16. of August, 1566.

XIII.

**The true discription of a Childe with Ruffes borne in the parish of Micheham
in the Coutie of Surrey in the yeere of our Lord 1566.**

The for part and the back part.

Finis. q. H B.

Imprinted at London by John Alde and Richardre Johnes and are to be sold at the Long Shop adjoining unto S. Mildreds Churche in the Pultrie and at the little shop adjoining to the Northwest doore of Paules Churche. Anno domini 1566 the 20, of August.

[Woodcut of a child (the fore part and the back part) inclosed in a plain border at the top Prose and Verse. The whole of the above is repeated on the other side.]

A popular ballad of the seventeenth century. "Pride's Fall, or a Warning to all English-Women," gives us a similar instance of monstrosity:—

About his neck a flaunting ruff,
 It now had gallantly,
 Starched with white and blew,
 Seemly unto the eye:

C

With laces long and broad,
As now are womens bands,
Thus heavy, wanton pride
First in God's anger stands.

In 1587, Henry Carre had a license to print "a newe balled, intituled "Stowp gallant," concerning a child borne with great Ruffes.")

XVI.

A Proper New balad of the Bryber Geheſie.

Taken out of the fourth booke of Kinges the V. Chapter.
To the tune of Kynge Salomon. Finis Q. George Mell.

Imprinted at London in Fletestreate beneath the Conduit, at the Signe of S. John Evangelist, by Thomas Colwell.

[Woodcut border in the centre.]

(This ballad was licensed by the Stationers' Company in 1566-7. The story of Gehazi is in what we now call the Second Book of Kings. "A Ballett of Kyng Salomon," probably the original of the tune here referred to, was licensed in 1559-60.)

XVIII.

The Daunce and Song of Death.

[A Woodcut with twenty figures, and five verses in black-letter.]

XIX.

A Newe Ballade of a Lover Extollinge his Ladye.

To the tune of Damon and Pithias.

Finis. Q. M. Qsb.

Imprinted at London, in Fletstrete at the signe of the Faucon by Wylliam Gryffith. 1568.

A very passionate and beautiful ballad; the burden of which is, "Or els for love I die."

[Music at the top—plain border all round—border, with figures in the centre.]

(This ballad was licensed to Thomas Colwell in 1562-3. The tune is unknown.)

XX.

A Newe Ballade intytuled Good Fellowes must go learne to Daunce.

Imprinted at London; in Flete Streete at the Signe of the Faucon, by Wylliam Gryffith, and are to be solde at his shoppe in S. Dunstones Churchyarde. 1569.

[With a woodcut of good fellows drinking and dancing; rich border in the centre, &c.]

(Entered on the Sationers' Books in 1567-8.)

XXI.

A proper new balad in praise of my Ladie Marques, whose death is bewailed.

To the tune of new lusty gallant. Finis Q. W. Elderton.

Imprinted at London in Fletestreat beneath the Conduit, at the signe of S. John Evangelist, by Thomas Colwell.

[Rich woodcut border of saints, &c., at the top; woodcut at the bottom.]

(Entered on the Stationers' Books in 1568-9. The tune is contained in William Ballet's Lute Book, MS. in Trinity College, Dublin.)

(This lady was probably Elizabeth, daughter of Sir William Capel, Kt., Lord Mayor of London, and wife of William Paulet, first Marquis of Winchester.)

XXII.

Of the horrible and woful Destruction of Sodome and Gomorra.

To the tune of the nine Muses.

Imprinted at London by Richard Johnes for Henrie Kyrkham, dwellyng at the signe of the blacke Boy : at the middle North doore of Paules Church.

[Plain border all round, woodcut border in the centre.]

(Alexander Lacy had a license to print a ballad upon the same subject in 1568-9. The tune of "The Nine Muses" is mentioned in Robinson's "Handefull of Pleasant Delites," 1584, but it is not known at the present day.)

—
XXIII.**The true discription of this marueilous straunge Fishe, which was taken on thursday was sennight, the 16. day of June, this present month, in the yeare of our Lord God 1569.**

Fininis. Qd. C. R.

Imprinted at London, in Fleetstreate, beneath the conduit, at the signe of Saint John Evangelist, by Thomas Colwell.

The identical broadside "Of a fish," mentioned by Autolius as forming an item in his multifarious pack. See "Winter's Tale," act iv. scene 3.

[Woodcut of a fish, inclosed in a plain border at the top. Prose description inclosed in a woodcut border.]

("On the 11 of October (1568) were taken in Suffolke, at Downam bridge, neere unto Ipswich, eightene monstrous fishes, some of them containing eight and twentie foote in length, the other 24 or 21 foote in length at the least."—Stow's *Annales*, 1122. A prose description of these "strange fishes" was printed by Colwell in the same year. A copy is preserved in the Miller Collection. "C. R." was probably Clement Robinson, the author of "Pleasant Sonnets and Stories in Metre," &c.)—
XXIV.**The Plagues of Northumberland.**

To the tune of Appelles.

Finis. Q. John Barker.

Imprinted at London in Fleetestreate beneath the Conduyt, at the signe of Saint John Evangelist, by Thomas Colwell.

[Woodcut at the top. Woodcut border in the centre.]

(Colwell had a license to print this ballad in 1569-70. It, of course, has reference to the Rebellion in the North, like Churchyard's "Discourse of Rebellion," and many other productions of this date. "Apelles" was a popular tune as early as 1563, but it is not known at the present time.)

—
XXV.**A ballad intituled, Prepare ye to the Plowe.**

To the Tune of Pepper is blacke.

The Queene holdes the Plow, to continew good seede,
Trustie subjectes be readie to helpe if she neede.

W. Elderton.

Imprinted at London, in Fleete streete, by William How, for Richard Johnes: and are to be solde at his shop, joyning to the Southwest doore of Paules Church.

[Plain border all round, and in the centre. Woodcut device at the end.]

(The registers of the Stationers' Company record this ballad under the date of 1569-70. It is not mentioned among Elderton's numerous productions. The tune of "Pepper's black" is preserved in the "English Dancing Master," 1651.)

XXVI.

Joyfull Newes for true Subjectes to God and the Crowne,
The Rebelles are cooled, their Bragges be put downe.

Come humble ye downe, come humble ye downe,
Perforce now submyt ye : to the Queen and the Crown.

Finis. W. Kyrkh.

Imprinted at London in Fleetstreete, by Wylyam How: for Richard Johnes.

[Plain border all round. Woodcut border in the centre.]

(Entered in the Stationers' Books in 1569-70.)

XXVII.

A very proper dittie.

To the tune of Lightlie love.

Leave Lightie love Ladies, for feare of yll name:
And True love embrace ye, to purchace your fame.

Finis. By Leonarde Gybson.

Imprinted at London, in the upper end of Fleet lane, by Richard Jhones: and are to be sold at his shop joyning to the Southe west Dore of Saint Paules Church, 1570.

[Plain border all round. Woodcut device at beginning and end.]

(This interesting ballad has been reprinted (from Mr. Daniel's copy) in Chappell's "Popular Music of the Olden Time." Leonard Gibson was the author of a ballad entitled "L. Gibson's Tantara wherein Danea welcommeth home her lord Diaphon from the war," in Robinson's "Handefull of Pleasant Delites," 1584; and of several other pieces mentioned by Ritson. The tune of "Light o' Love" is twice mentioned by Shakspeare ("Two Gentlemen of Verona," act i. sc. 2, and "Much Ado About Nothing," act iii. sc. 4). The musical notes are preserved in William Ballet's Lute Book, MS. in Trinity College, Dublin; and in "Musick's Delight on the Cithren," 1666.)

XXVIII.

An Epitaph on the death of the vertuous Matrone, the Ladie Maioresse, late wyfe to the right Honorable Lorde Alexander Auenet, Lord Maior of the Citie of London, who deceased the VIII daie of July 1570.

Post Funera vivit virtus. Quoth John Phillip.

Imprinted at London by Richarde Johnes.

[Woodcut border all round. Initial letter with device.]

(John Phillip is mentioned by Ritson as the author of the "Cleomenes and Juliet," 1577; but he knew nothing of the present ditty. Heber had a ballad by the same writer, entitled "A Cold Pye for the Papistes." His name occurs more than once in our Catalogue.)

XXIX.

A newe Ballade intituled, agaynst Rebellious and false Rumours.

To the newe tune of the Blacke Almaine, upon Scissillia.

Finis. Q. Thomas Bette.

Imprinted at London, in the Fletestreat at the signe of the Faucon by Wylliam Gryffith, and are to be sold at his Shoppe in Sainct Dunstones Churchyarde. 1570.

Alluding to France "spoyled in Ruth and feare," whence "Flemminges fled from Tirantes hands," and to false forebodings of "much trouble in the land." (England).

[Woodcut device at beginning and end—Woodcut border with figures in the centre.]

(The anthon of this ballad is not named by any bibliographer. This is the earliest notice of a tune that will be mentioned again in our Catalogue.)

XXX.

A Ballad rejoysinge the sodaine fall,
Of Rebels that thought to debower us all.

Imprinted at London, in Fleete streete, by William How, for Henry Kirkham, and are to be solde at his shop at the middle North doore of Paules Churche.

In reference to the rebellion of the Earls of Westmorland and Northumberland, and their papistical doings:—

The Bibles they did rend and teare, like Traytours to the Crowne.

[Plain border under the title, and in the centre.]

(Entered on the Stationers' Books in 1570. Kirkham's earliest publication, recorded by Herbert, is dated 1573.)

XXXI.

The braineles blessing of the Bull
The hornes, the heads and all,
Light on their squint eyed skonsets full,
That boweth their knees to Ball.

Imprinted at S. Katherins beside the Tower of London, over against the Beare daunce, by Alexander Lacie.

An epistle to the Pope, abusing him and his Bulls, and the Roman Catholics in general.

[Plain border all round. Devices at beginning and end.]

(Entered in the Stationers' Books in 1570-1. The Bull here alluded to was that which Felton placed on the gate of the palace of the Bishop of London, May 25, 1570, and for which he was afterwards executed.)

XXXII.

The pope in his fury doth answer returne,
To a letter ye whiche to Rome is late come.

Finis. S. P.

Imprinted by Alexander Lacie for Henry Kykham, dwelling at the Signe of the black Boye, at the middle North dore of Paules Church.

A supposititious and satirical answer from the Pope to "The brainless Blessing," letting out the secret that of the said "Blessing" the famous sweet singer of Grub-street, Wylliam Elderton, was the author. Of this once notorious ballad-monger the following is a description by a contemporary, 1582. See "Reporte of the Death and Martyrdome of M. Campion, Jesuit, &c.":

Fond Ellerton, call in thy foolish rhime,
Thy scurill balates are to bad to sell;
Let good men rest, and mende thy self in time
Confess in prose, thou hast not metred well;
Or if thy folly cannot choose but fayne
Write alehouse toys, blasphemie not in thy vain.

[Plain border all round.]

(Stephen Peele (supposed to be the father of George Peele, the dramatist) was the author of the present ballad. Another effusion of his on the same subject, entitled

"A letter to Rome to declare to the Pope
John Felton his friend is hang'd in a rope;
And farther, a right his grace to enforme,
He dyed a papist and seem'd not to turne,"

was in the Heber Collection. It has been reprinted in Mr. Payne Collier's "Old Ballads from Early Printed Copies." Percy Society, 1840, p. 65.

XXXIII.

The, 25, Orders of Fooles.

Finis. q. T. G.

Imprinted at London by Alexander Lacie, for Henrie Kyrkham, dwellyng at the Signe of the blacke Boye: at the middle North dore of Paules Church.

[Plain border all round; devices in the centre.]

(“The XXV Orders of Knaves,” forms a division of Awdely’s “Fraternitie of Vacabondes,” printed in 1560. In 1570, Henry Kirkham had a license to print “A Ballad intituled the XX Orders of Fooles,” which is undoubtedly the one in question. T. G. was probably Thomas Gibson, a well-known writer of such productions.)

XXXIV.

A pleasant posie, or Sweet Nosegay of fragrant smellyng Flowers: gathered in the Garden of heavenly pleasure, the holy and blessed Bible.

To the tune of the Black Almayne. Finis. John Symon.

Imprinted at London by Richard Johnes: dwellyng in the upper end of Fleet lane. 1572.

[Plain border all round.]

(The name of John Symon is nowhere mentioned as a ballad writer. The “Black Almayne” was a popular tune, but it has not been preserved.)

XXXV.

A Ballad Intituled, a Newe well aday,
As playne maister Papist, as Donstable waye.

Finis W. E.

Imprinted at London in Fleetstrete beneath the Conduit, at the signe of S. John Evangelist, by Thomas Colwell.

Alluding to the rebellion in the north (1584). The burden of this ballad is:—

Well a daye, well a daye, well a daye woe is mee
Syr Thomas Plomtrie is hanged on a tree.

[Woodcut border in the centre, and all round. Tailpiece.]

(A license was granted by the Stationers’ Company for the printing of “the seconde Well-a-daye,” in 1566-7, so the title must have been common. Shakspeare mentions the tune of Welladay. W. E. was, of course, that prolific ballad-monger William Elderton.)

XXXVI.

Ane new ballat set out be ane Fugitive Scottizman that fled out of Paris at this lait Murther.

Finis Quod Simpell.

Imprentit at Sanctandrois be Robert Lekpriuik, Anno. Do. 1572.

This ballad is written on the massacre of St. Bartholomew, and names Catharine de Medicis as the guilty cause of it. The “ane Fugitive” thus counsels Elizabeth:—

Now wyse Quene Elizabeth luik to your self
Dispite them, and wryte them, ane bill of defyance.

XXXVII.

Ane Complaint upon Fortoun.

Finis, quod Sempill.

Imprintit at Edinburgh be Robert Lekprewiche, dwelling at the Netherbow.

(Robert Semple, the writer of this and the preceding ditty, was the author of a number of very interesting ballads on Scottish history. Many are preserved in the library of the Society of Antiquaries.

XXXVIII.

An Epitaph on the death of the Right honorable and vertuous Lord Henry Wriothesley, the noble Earle of Southampton. Who lieth interred at Touchfelde in the Countie of Hamshyre, the 30 day of November, 1581, and in the 24. yeare of our most dread and Soveraigne Ladie Elizabeth by the grace of God, of England, Fraunce, and Ireland Queene, &c.

Omnis caro fenum. Q. John Phillip.

[Woodcut border all round. Woodcut device at the end.]

(This was Henry Wriothesley, second Earl of Southampton, whose sumptuous monument is still preserved at Titchfield, in Hampshire.)

XXXIX.

A Dittie

In the worthie praise of an high and mightie Prince.

(The Duke of Norfolk.)

Finis. Ber. Gar.

Imprinted at London without Aldersgate in Little Britaine, by Alex. Lacy.

(On Thomas Duke of Norfolk, beheaded for high treason, June 2, 1572. Elderton wrote a ballad entitled "The Dekaye of the Duke," printed, without date, by Thomas Colwell. A copy is preserved in the library of the Society of Antiquaries. "Ber. Gar." was Bernard Garter, author of "A New Yere's Gift," the ballad of "Helen's Epistle to Paris," &c.)

XL.

A famous dittie of the Joyful receaving of the Queen's moste excellent majestie, by the worthie Citizens of London the 12th day of November, 1584, at her graces coming to Saint James.

To the tune of Wigmore's Galliard.

Finis. Richard Harrington.

At London, Printed by Edward Alde for Yarath James, and are to be sold in Newgate Market against Christ Church gate. 1584.

[Very rich woodcut border all round, and through the middle.]

("The 12 of November (1584) the Queenes Majestie (returning after hir progresse) came to hir manor of S. James, where the citizens of London, to the number of 200, the gravest sort in coates of velvet, and chaines of gold, on horseback, and 1000 of the companies on foote (having with them 1000 men with torches, ready there to give light on every side, for that the night drew on), received and welcomed hir."—Stow's *Annales*, 1191.)

XLI.

A godly ditty or Prayer to be song unto God for the preseruation of his Church, our Quene and Realme, against all Traytours, Rebels, and Papistical Enemis.

Syng this after the tune of the cxxxvij. Psalme, which begins When as we sat in Babilon. Or such lyke.

Finis. Quoth Joh. Awdely.

Imprinted at London by John Awdely.

Alluding to the English Rebellion in 1584, when the Earls of Northumberland and Arundel fell under suspicion, and Francis Throgmorton was found guilty and executed. Lord Paget and Charles Arundel fled beyond sea.

[Woodcut of the Royal Arms in the centre of the title. Plain border all round.]

(John Awdeley, the author of the present ballad, was also the printer. He was likewise the writer and printer of a very interesting ballad called "The Cruel Assault of God's Fort," which has been reprinted in Mr. J. P. Collier's "Old Ballads from Early Printed Copies." Percy Society, 1840, p. 29.)

XLII.

A brief sonet declaring the lamentation of Beckles, a Market Towne in Suffolke which was in the great winde upon S. Andrewes eve pitifully burned with fire to the value by estimation of tweentie thousand pounds. And to the number of fourescore dwelling houses, besides a great number of other houses.

1586. To the tune of Labandalashotte. Finis. q, D. Sterrie.

*At London,
Imprinted by Robert Robinson for Nicholas Colman of Norwich, dwelling in St. Andrewes Churchyard.*

[Woodcut at top; woodcut border top and bottom.]

(The tune of "Labandalashotte" is mentioned in the "Handfull of Pleasant Delights," 1584, but it has not been recovered.)

XLIII.

A proper new Sonet declaring the lamentation of Beccles a Market Towne in Suffolke, which was in the great winde upon S. Andrewes eve last past, most pitifully burned with fire, to the losse by estimation of twentie thousandde pounde and upwarde, to the number of fourre-score dwelling houses, 1586.

To Wilson's tune. Finis. T. D.

At London, Imprinted by Robert Rohinson for Nicholas Colme of Norwich, dwelling in S. Addrewes Churchyard.

This, and the preceding Ballad ("a briefe sonet," &c.), relate to the same calamity that befel the town of Beccles. The author complains bitterly that "No helpe was found to slacke the fyre"—that the thieves stole "Theyr neighbors wealth which wasted lay about the streetes that time;"—that "from the morning nyne a clocke till foure a clocke at night," Beccles lost "fourscore houses, the Church, and temple;" and that

The market place and houses fayre
that stood about the same
Hath felt the force and violence
of this most fearful flame.

(A mutilated copy of this rare ballad was discovered some few years ago in the binding

of an old Italian work, printed in 1584, in the library of the Royal Society. T. D. was Thomas Deloney, the "balletting silkweaver" of Norwich, and probably the above was one of his earliest productions. "Wilson's tune," or "Wilson's Wilde," as it is sometimes called, is preserved in William Ballet's Lute Book, a MS. in Trinity College, Dublin. A later impression of this "Sonet" may be found among the Bagford Ballads in the British Museum.)

XLIV.

A mournfull Dittie on the death of certaine Judges and Justices of the Peace, and divers other Gentlemen, who died immediately after Assises, holden at Lincolne last past.

To the tune of Fortune.

Imprinted at London by John Wolfe, for William Wright. 1590.

[Woodcut at the beginning. Broad woodcut border all round and in the centre, with devices.]

(The tune of "Fortune" (one of the most popular of our old ballad airs) is preserved in Queen Elizabeth's Virginal Book; in William Ballet's MS. Lute Book; in Vallet's "Tablature de Luth," 1615; in "Nederlandtsche Gedenckelank," 1626, &c. &c. "Fortune my foe" (the first line of the old ballad) is alluded to by Shakespeare in "The Merry Wives of Windsor," act iii. sc. 3; and the ballad of "Titus Andronicus," upon which Shakespeare founded his play of the same name, was sung to the same tune.)

XLV.

The first part of the faire widow of Watling Street and her 3 daughters, and how her wicked sonne accused her to be a harlot, and his sisters bastards, only to deceive them of their portions.

To the tune of Bragandary.

Imprinted at London for T. P.

XLVI.

The second part of the Widdow of Watling-streete, and her three Daughters.

To the tune of the Wanton Wife.

Imprinted at London for T. P.

These two ballads (the first and second part) were entered in the Stationers' Registers by Richard Jones, August 15, 1597. The play of the same title (ascribed to Shakspeare) was taken from them.

(The tunes of "Bragandary" and the "Wanton Wife" are unknown. The ballad of "The Wanton Wife of Bath" is printed in the *first* edition of Bishop Percy's Reliques, but omitted in all the subsequent ones.)

XLVII.

The criе of the poore for the death of the Right Honorable the Earl of Huntington.

To the tune of the Earle of Bedford.

Printed at London for William Blackwall, and are to be sold at his shoppe nere Guild-Hall gate 1596.

[Woodcut at the beginning. Woodcut border all round and in the centre.]

(Henry Hastings, second Earl of Huntingdon, K.G., who died at York 14th December, 1595, and was buried at Ashby-de-la-Zouch. The expenses of his funeral were defrayed by the Queen.)

(The tune here mentioned is not known.)

XLVIII.

A Ballad against slander and detraction.

Gar call him downe gar call him downe gar call him downe downe a
God send the faction of all detraction call downe and cast away.

Finis Q. Haywood.

Imprinted at Londō at the log Shop adjoining unto Saint Mildreds Churche in the Pultrie by John Alde.

[Plain border in the centre, and all round.]

(An unrecorded ballad of old John Heywood, the author of "The Spider and the Fly.")

XLIX.

A proper new ballad sheweing that Philosophers Learnynge are full of good Warynges. And songe to the tune of my Lorde Marques Galyarde, or the firste traces of Due passa.

Finis Q. W. Elderton

Imprinted at London in Fleetestreet beneath the Conduit, at the signe of Sainte John Evangelist, by Thomas Colwell.

[Woodcut at the top; and tailpiece. Border in the centre.]

(This ballad is nowhere mentioned. The tune of "My Lorde Marquis Galyarde" is unknown.)

L.

The first part of the Marchants Daughter of Bristow.

To the tune of The Maydens Joy.

LI.

The second part of the Marchants Daughter of Bristow.

To the tune of the Maidens Joy.

Printed at London for William Blackwall.

[Woodcut border at top and end.]

(This interesting ballad is mentioned in Fletcher's "Monsieur Thomas," act iii., scene 3, by the name of "Maudlin the Merchant's Daughter;" and has been reprinted, from a comparatively modern copy, in Mr. Collier's volume of Roxburgh Ballads. The tune is unknown.)

LII.

Of Eyll Tongues.

Finis. Q. T. Canand.

LIII.

**I Praye For You Fower. I Defende you Fower. I Vanquish You Fower.
I Helpe You Will to Your Right. I Feede You Fower. I Kill You All.**

Marke well the effect, purtreyed here in all;
The King that rules, the Lawyer in the hall,
The Prelate with his dignities renowne,
The Harlot and the countrey toyling Clowne.

Howe and which way together they agree,
And what their talke and conference might be.
Each to their cause, for guard of their degree,
And yet death is the conquerour you see.

[Woodcut, coloured, representing the Bishop, the King, the Harlot, the Lawyer, the Country Clown, and Death.]

LIV.

O marvelous tydnynges both Wonders Old and New
The Debyll is endited yf many men's wordes be tru.

Printed by Cornells Woltrop dwellyng at Saynt Antonies.

[Woodcut at the top.]

LV.

Other thus it is: or thus it shoulde bee.

Imprinted at London without Aldersgate, in little Brittaine by Alexander Lacy.

Congratulating England that "The Golden World is now come agayne," and that "Kynges and Princes, doe Gods laws advaunce;" that "Maijestrates and officers; Bishops and Ministers; Judges, Justices, and Gentlemen; Mayours and Bayliffes; Lawyers, &c.," do their duty, "each one in his degree." That the "Commons feare God, and obey the Queene (!!!); " that "Parents doe bryng up their children godly, and that subjects faithfully pray for their Queene."

[Plain border all round. Device at the beginning.]

LVI.

Sapartons Alarum, to all such as do heare
The name of the true Souldiers, in England, or els whare.

Finis. John Saparton.

Imprinted at London in Fleet Streete, by William How for Richard Johnes, and are to be solde at his Shoppe under the Lotterie House.

(Saparton is a new name in ballad literature.)

LVII.

Of Trust and Triall.

Finis. B. C.

("B. C." was probably Bartholomew Chappell, celebrated for his controversy with Thomas Camell.)

LVIII.

A Ballad.

The first verse runs thus:—

Loe here the pearle,
Whom God and man doth love,
Loe here on earth,
The onely starre of light:
Loe here the Queene,
Whom no mishap can move
To chaunge her mynde,
From vertues chief delight.

[With a coloured Woodcut Portrait of Queen Elizabeth, with Crown, Sceptre, and Ball.]

(Gifford says, "In Jonson's time, scarcely any ballad was printed without a woodcut illustrative of its subject. If it was a ballad of 'pure love,' or of 'good life,'

which afforded no scope for the graphic talents of the Grub-street Apelles, the portrait of ‘good Queen Elizabeth,’ magnificently adorned, with the globe and sceptre, formed no unwelcome substitute for her loving subjects.”)

LIX.

**As pleasant a dittie as your hart can wish,
Shewing what unkindness befell by a Risse**

At London printed for T. P.

[Rich woodcut, border top and bottom.]

LX.

**A balade of a preist that loste his nose
For sayinge of Masse as I suppose.**

Finis.

God save the Quene.

A caustic satire against “Olde Syr John the Vycar of Lee, which rayles at God’s boke and reelest at his Masse;” and whose “smeller is smitten cleane from his face” for so doing.

LXI.

A mery balade, how a wife entreated her Husband to have her owne wyll.

Finis. Quod. T. W. T.

Imprinted at London by Alexander Lacy.

A ludicrous dialogue between a “yong man and his wife,” only a month or more married! touching dress, pleasure-taking, and domestic economy. The lady asks for “one thyng,” viz., to have the use of her “toung, eyther to chyde, or els to sing,” with a few supplementary trifles. The gentleman replies somewhat ungallantly,

No wyfe I am your head
Wherfore I pray you my counsell take,
And let such tricks in you be dead
Least that for it your bones doe ake:
Therefore learne betime to brue and bake, &c.

[Plain border all round. Woodcut device at the end, Death and the Lady.]

LXII.

**A merry new Song how a Bruer meant to make a Cooper cuckold, and how
deere the Bruer paid for the bargaine.**

To the tune of In Somertime.

[Woodcut at the top. Woodcut border in the centre.]

(The tune here mentioned is preserved in “The Courte of Vertue,” by John Hall, 1565.)

LXIII.

A merie newe Ballad intituled the pinnyng of the Basket:

And is to bee songe to the tune of the doune right Squire.

Imprinted at London for Henrie Kirkham, and are to be sold at his shop, at the little North doore of Paules, at the signe of the blacke Boye.

The comical humours of a “Joyner’s man, of a chandler (‘a quiet man!’), and his shrewish wife.” The burden is “Tantara, tantara, tantara.”

[Woodcut border all round.]

(“Down right Squire, or Gibson’s Tantara,” is one of the tunes referred to in “The Handefull of Pleasant Delites,” 1584. It is not known.)

LXIV.

A prettie new Ballad, intytuled:

The Crowe sits upon the wall,
Please one and please all.

To the tune of, Please one and please all.

Finis. R. T.

Imprinted at London, for Henry Kyrkham, dwelling at the little North doore of Paule's, at the Signe of the blacke Boye.

[Woodcut of a lady with a fan of feathers at the top, plain border all round.]

(This interesting Shakespearian ballad has been reprinted, by the permission of Mr. Daniel, in the first number of "Memorabilia." It is written by Tarleton, and quoted by Malvolio in "Twelfth Night."

LXV.

A Ditty delightfull of mother watkins ale
A warning well wayed, though counted a tale.

The existence of this ballad has been questioned. "Mother Watkins ale" was supposed to have been the Title to a "Round," or *Country dance*; the music, *without the words*, having been discovered among the papers of Dr. Pepusch, who set the songs in the "Beggar's Opera." Before this copy appeared it was unknown.

[Woodcut border top and bottom.]

(This ballad is mentioned in a letter with the signature of T. N. to his good friend A. M. [Anthony Munday], prefixed to the latter's translation of "Gerileon of England," 1592. "I should hardly be perswaded that anie professor of so excellent a science (as printing) would be so impudent to print such ribauldrie as *Watkin's Ale*, *The Carman's Whistle*, and sundrie such other." The tune is preserved in Queen Elizabeth's Virginal Book, in the Fitzwilliam Museum, Cambridge.

LXVI.

A new balade entituled as foloweth,

To such as write in Metres, I write
Of small matters an exhortation,
By readyng of which men may delite
In such as be worthy commendation.
My verse also it hath relation
To such as print, that they doe it well,
The better they shall their Metres sell.
And when we have doen al that ever we can,
Let us never seek prayse at the mouth of man.

Finis by R. B.

Imprinted at S. Katherins besyde the Towre of London, by Alexander Lacie.

[Plain border all round.]

("R. B." was the author of "The Plowman's Complaint," and of several other broadsides printed about 1580.)

LXVII.

A Balade declarynge how neybourhed love, and trew dealyng is gone,

Qd. Jhon Barker.

Imprinted at London by Richard Lant.

Where shall one fynde a man to trust,
Alwaye to stande in tyme of neede;
Thee most parte nowe, they are unjust—
Fayre in wordes, but false in deede;
Neibourhed nor love is none
trew dealyng now is fled and gone.

(John Barker has hitherto only been known as the author of a ballad on the destruction of Jerusalem, printed by Colwell in 1568, a copy of which (probably unique) is preserved in the Miller Collection. His name occurs several times in the course of our Catalogue.)

LXVIII.

A Newe Secte of Friars called Capichini.

A fierce invective against “These newe, freshe come Friars, spong up of late, that doe nowe within Andwarpe (Antwerp) keepe their abidinge.”

[Woodcut of two friars at the top, coloured.]

LXIX.

A merbaylous straunge deformed Swayne.

Finis. T. P.

Imprinted at London by William How, for Richard Johnes: and are to be solde at his Shop joyning to the Southwest doore of Paules Churche.

[Woodcut of a swine, inclosed in a plain border, at the top. Prose and Verse.]

(“T. P.” was, perhaps, Thomas Proctor, the author of many “pretty pamphlets.”)

LXX.

**Franklins Farewell to the World,
With his Christian Contrition in Prison before his Death.**

Printed at London for Henry Gossen.

[A very rich woodcut border all round.]

(This ballad, the last of the series, relates to James Franklin, who was executed for his share in the murder of Sir Thomas Overbury. H. Gossen was a celebrated ballad-printer in the reign of James I. He died in 1635, when his stock was purchased by Coles, Vere, and Wright.)

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* * * This production is of the greatest interest, and, as an exemplification of literary candour, highly curious, the Poet not only having explained in his manuscript notes upon the margins, the passages in the Odes which had been thought obscure, but acknowledged the various sources from which he had borrowed aid for their composition; the Notes richly illustrate Gray's declared reasons for giving such assistance to his readers, "partly from justice, to acknowledge a debt when I had borrowed any thing; partly from ill-temper, just to tell the gentle reader that Edward the First was not Oliver Cromwell, nor Queen Elizabeth the Witch of Endor." The volume possesses all the importance of a Manuscript, and is also of interest in connexion with Horace Walpole, who in a letter to Chute (July 12, 1757) writes— "With what do you think we open? *Credite, Romani Impressores*—with nothing under *Graii Carmina*. I found him in town last week; he had brought his two Odes to be printed. I snatched them out of Dodsley's hands, and they are to be the first fruits of my press." Gray has marked the musical time, and the directions for accompaniment, to the second Ode, *The Bard*.

To the Odes Mr. Daniel has added;

Autograph of the Song written for Miss Speed, "Thrysis when we parted swore," with a transcript of the song in another hand; also of the amatory lines commencing, "Midst Beauty and Pleasure's gay triumphs to languish." Both the original MS. and the transcript possess variations from these compositions as printed.

Autograph of a beautiful Epitaph "On a Child," which is supposed to be inedited. Autograph Letter of Miss Speed to Gray, and an Autograph Letter (signed T. G.) from Gray to the Rev. James Brown, respecting the reception of the Odes at Cambridge; also, Several Portraits of Gray, at different stages of his life, one of them a rare proof from the *Strawberry Hill Collection*, and some other interesting matter, thus forming a volume of great value, interest, and importance, elucidatory of the genius of the great Poet.

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JESTS.]

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JESTS—*continued.*

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4to. 1573

* * * A MOST BEAUTIFUL COPY OF ONE OF THE RAREST BOOKS IN THE ENGLISH LANGUAGE, the only other known copy being in the Bodleian Library. On the title-page we are told that the book contains—

No fained stories, but matters in deed
 Of xij, of her Jestes here may ye rede,
 Now newly printed this present yeare,
 For such as delite mery Jestes for to here.

According to the “Preface,” the widow Edith was the daughter of John Haukyn of Exeter, but he dying, she was brought up and educated by her mother in all kinds of lying and artifice—

Chargyng her upon her blesyng
 That she ne should medle with any thing
 That sowned unto good huswyfry,
 But aye study to forge and lye, &c.

She afterwards married a person of the name of Ellys, but eloped from him with a servant of the Earl of Wiltshire. The title-page of this edition also states that she lived “in the time of King Henry the Eighth.” These Jestes exhibit a highly curious description of manners, and the stories are very entertaining, all displaying the cunning and frauds of the widow.—*MS. note by Mr. Daniel.*

- 891 HERE BEGYNNETH A MERRY IESTE OF A SHREWDE AND CURSTE WYFE,
 LAPPED IN MORRELLES SKIN FOR HER GOOD BEHAUYOUR
black letter, blue morocco, g. e. a fine copy
 THE ONLY PERFECT ONE KNOWN

4to. *Imprinted at London in Fleetestreete beneath the Conduite,
 at the signe of Saint Iohn Euangelist, by H. Jackson, n. d.*

* * * “The only known copy of this most interesting and rare tract, beside the present one, is that contained in the celebrated Selden volume at Oxford, but that wants the title-page. The precise date of this “Merry Jeste” has not been ascertained, but, according to Herbert, Hugh Jackson printed no book with a later date than 1590. This poem is imitated from one of the early French Fabliaux, and doubtless preceded the original play of the Taming of a Shrew, 1594, purchased from the Heber Collection for the Duke of Devonshire for £94., the last bidder but one being Mr. Thorpe, who had my commission to buy it. The author of this Jeste is unknown, Mr. Utterson being quite correct in thinking that *Mayster Charmeher* at the end is an ironical title, referring to the remedy found so effectual in the Taming of a Shrew, for the tract ends thus,—

“He that can charme a shrewde wyfe, &c.”

“The present copy was lent by Mr. Heber to Mr. Utterson to supply the defective leaf in the Selden volume, when he printed his Select Pieces of Early Popular Poetry.”—*MS. note by Mr. Daniel, 1836.*

To the above note we have nothing to add except that the volume was evidently printed long previously to 1590, and that it is one of the most intrinsically curious, as it is undoubtedly one of the very rarest pieces of old English popular poetry known to exist.

JESTS—*continued.*

- 892 PASQUIL'S JESTS; WITH THE MERRIMENTS OF MOTHER BUNCH, Wittie,
Pleasant and Delightfull
black letter, fine copy in russia, blind tooled
4to. *London, Printed for M. F., are to be sold by
Francis Coles, dwelling in the Old Baily, n. d.*
- * * * Only one other copy of this edition of this very curious Jest-Book is known to exist.
- 893 SKELTON'S JESTS: MERRIE TALES, NEWLY IMPRINTED AND MADE
BY MASTER SKELTON, POET LAUREAT
*black letter, fine copy in red morocco extra, enriched with gilt and blind
tooling*
4to. *Imprinted at London, in Fleet Street beneath the Conduit at
the signe of S. John Evangelist, by Thomas Caldwell, n. d.*
- * * * THE ONLY PERFECT COPY KNOWN. A note on the extreme rarity and value of this most curious and precious little tome would be really superfluous.
- 894 FOOLE UPON FOOLE, OR SIXE SORTES OF SOTTES, a flat Foole, a leane Foole, a merry Foole, a fatt Foole, a cleane Foole, and a verrie Foole, shewing their lives, humours and behaviours, with their want of witte in their shew of wisedome. Not so strange as true, *interspersed with Poetry*
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in Popes-head Allie neare the Royall Exchange, 1605*
- * * * AN UNCUT COPY OF A UNIQUE AND HITHERTO UNKNOWN most curious early English Jest-book, of extreme interest and literary value. It agrees in the main with Armin's Nest of Ninnies, the latter being a re-production of this, but there are several variations in the text. It would be difficult to indicate a volume of the kind more intrinsically curious, or more illustrative of the early English stage and players, and domestic fools.
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curious woodcut of Tarlton, 1611*
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- * * * This Edition of Tarlton is, we believe, UNIQUE. No other copy is found in any of our libraries, nor has one besides the present occurred for sale, North's imperfect copy being, as we understand, of another impression. The woodcut of Tarlton inserted is of great curiosity and value, and is all but unique. It was bought at the sale of the Towneley Prints.
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JESTS—*continued.*

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Buy, reade, and iudge,
The price doe not grudge—
It will doe thee more pleasure
Then twice so much treasure.

black letter, fine copy, half green morocco, very scarce

*4to. London, printed by G. P. for F. Faulkner,
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neere Saint Margaret's Hill, 1627*

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neere the Sarazens-head, 1639*

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- 902 HOBSON'S JESTS. The Pleasant Conceits of Old Hobson the Merry Londoner, full of humorous discourses and wittie merriments
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JESTS—*continued.*

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black letter
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- * * * UNIQUE. This most quaint and interesting jest-book is dated 1657 on the title-page, and wrongly 1567 on the last leaf, where is a large woodcut representing—
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Doth baffle the Keepers upon a signe-post.*
- 907 HUGH PETERS. The Tales and Jests of Mr. Hugh Peters, collected into one volume. Published by one that hath formerly been conversant with the Author in his life-time, *with the very rare portrait of Hugh Peters, “No life to lechery-Hugh Peters, the first and the last”*
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Interesting letters attesting these facts are in the volume, and another from Mr. Joseph Lilly, offering the sum of £300 for it, written before the imperishable monument to the genius of the immortal Poet had reached its bibliographical zenith.

- 1417 MR. WILLIAM SHAKESPEARES COMEDIES, HISTORIES, AND TRAGEDIES, published according to the true Originall Copies.

THE SECOND IMPRESSION, *portrait by Droeshout, and Verses by Ben Jonson opposite in the original calf binding, back broken*
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"This genuine and beautiful Copy of the second Folio Edition of Shakespeare's Plays was bought by Mr. Thorpe, Bookseller, at the sale of the Library at Nevill Holt, Leicestershire, and bought of him by me this the sixteenth day of September (my Birth-day!) 1848. I never saw it's equal for soundess and size." George Daniel. Canonbury.

OF THE PUREST QUALITY FROM BEGINNING TO END, AND THE LARGEST EXAMPLE KNOWN, measuring $13\frac{3}{4}$ inches by $9\frac{1}{4}$, being $\frac{1}{4}$ of an inch taller and $\frac{1}{2}$ an inch wider than the copy recently sold by us, which brought £54. 12.

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* * * The Publishers of the Fourth Edition of 1685 appear to have considered the destruction of the Third Edition so extensive, as to entitle them to treat it as a nonentity, and accordingly say upon their title-page, "unto which is added Seven Playes never before printed in Folio," though they had been previously added to this issue of the Third Edition, a certain proof of its great rarity even in those days. THE PRESENT COPY IS A REMARKABLY FINE, SOUND, AND TALL ONE, IN THE MOST GENUINE STATE.—*Note by Mr. Daniel.* IT IS CERTAINLY A COPY OF UNMATCHABLE BEAUTY, measuring $13\frac{1}{4}$ by $8\frac{5}{8}$ inches.

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- 1441 Shakespeare. The Tragedy of Hamlet, Prince of Denmark
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- 1442 Shakespeare (W.) Tragedie of Hamlet sm. 4to. 1703

- 1443 Shakespeare (W.). The Tragical History of Hamlet, Prince of Den-
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half morocco 8vo. (reprint of 1603). 1825

- 1444 SHAKESPEARE (WILLIAM). THE MOST LAMENTABLE TRAGEDIE OF TITUS ANDRONICUS. As it hath syndry times beene plaide by the Kings Maiesties Seruants

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- 1448 Shakespeare (W.). Henry V. arranged for the Princess's Theatre, with Notes, by C. Kean 8vo. 1859
- 1449 Shakespeare. Supplement to the edition of Shakespeare's Plays, published in 1778 by Samuel Johnson and George Steevens, containing the Seven Spurious Plays that have been ascribed to him, and his Genuine Poems, 2 vol., *plates, old gilt russia* 8vo. 1780
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Critical and Explanatory, by the Author of the Observations," two
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together with other Documents relating to the Festival; the subsequent order to paint portraits of Shakespeare and of Garrick, to be placed in the Town Hall, &c., &c.

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1474 Catalogue of the Books presented by Ed. Capell, Esq., to Trinity College, Cambridge, in June 1779, *plate after bust by Roubiliac inserted, interleaved with ruled-paper for additions*
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1478 Shakespeare MSS. An Authentic Account of the Shaksperian Manuscripts, by W. H. Ireland, *portrait added* 8vo. 1796

1479 Original Letters of Sir John Falstaff and his Friends, dedicated to Master Samuel Irelaunde (*satirical*), *frontispiece* 12mo. 1797

1480 Shakespeare-Papers. An Apology for the Believers in those which were exhibited in Norfolk-street (by George Chalmers, Esq.)
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A very fine copy, light brown morocco extra, gilt edges 4to. W. Ponsonbie, 1591
- 1593 SPENSER (E.) COLIN CLOUTS COME HOME AGAIN
A most beautiful copy, dark green morocco extra, gilt edges, with borders, by Lewis 4to. London, printed for William Ponsonbie, 1595
- 1594 Spenser (E.) Fairie Queen, and other Poems and Works. Notes by Hughes. 6 vol. *Portrait and plates* 12mo. 1715
An exceedingly rare copy from Lord Egmont's Collection.

- 1595 Spiller (J., *Comedian*) Life of, by G. Akerby; *two portraits added*, 1729.—Life of Mat Coppinger, once a Player in Bartholomew Fair, and since turned Bully, executed at Tyburn, 27 Feb. 1695, *slightly wormed*, UNIQUE (see Mr. Daniel's MS. note) *russia* *in 1 vol. 8vo. 1695*
- 1596 Spilsbury (W. H.) Lincoln's Inn; its Library, &c., *frontispiece foolscap 8vo. 1850*
- 1597 STAGE-PLAYER'S COMPLAINT (The) in a pleasant Dialogue betweene Cane of the Fortune and Reed of the Friers, deploring their sad and solitary conditions for want of Employment in this heavie and contagious time of the Plague in London. *woodcuts* *fine copy, in bright red morocco, with gilt edges* *4to. Imprint slightly torn. 1641*
*** "This tract is of great rarity. The only other copy I can trace is that in Mr. Field's Library, an indifferent one, which sold for £3 14s."*
—MS. note by Mr. Daniel.
- 1598 Stanley (Thomas) Poems, edited by Sir Egerton Brydges; reprinted from the edition of 1651; *Longman & Co.*, 1814—Anacreon, Bion, and Moschus, with other translations by Tho. Stanley, with Preface by Sir E. Brydges, 1815 *calf extra, gilt edges* *2 vol. in 1. 12mo.*
- 1599 Steele (Sir Richard) The Christian Hero; proving that no principles but those of Religion are sufficient to make a great man. *Two portraits added* *old red morocco, border of gold, g. e.* *12mo. Tonson, 1741*
- 1600 Steele (Sir R.) Dramatic Works. *Portrait. Autograph of Mary Mogg (Gay's Molly Mogg)* *12mo. 1760*
- 1601 Steele (Sir Richard) Epistolary Correspondence; with fragments of three Plays; illustrated with Literary and Historical Anecdotes, by J. Nichols. *Portrait and view of the streets, residence, and a head by Vantergucht inserted* *2 vol. in 1. 8vo. 1809*
- 1602 STERNE (Lawrence) WORKS, with *Life of the Author*. 10 vol. *Portrait after Sir Joshua Reynolds, and frontispieces after designs by Stothard. Stothard's illustrations from Harrison's edition inserted* *A very neat set* *crown 8vo. 1798*
- 1603 Sterne. Another Edition, with a Life of the Author. 4 vol. *Portrait and cuts after Thurston* *1808*
- 1604 Sterne (L) Sentimental Journey through France and Italy *Good and Harding's edition, plates by Stothard, proofs* *calf gilt* *2 vol. in 1. royal 8vo. 1792*
- 1605 Stevens (Geo. Alex.) Dramatic History of Master Edward (Shuter), Miss Ann (Dawson), and others, with Life of the Author. *Plates, portraits, and character prints inserted* *12mo. 1786*
 Contains "Zaphaniels Exhortation to his Fellows in the Faith," with a vignette; a leaf which is generally cancelled, being satirical upon Whitfield, Wesley, and Romaine.
- 1606 Stevens (G. Alex.) Songs, Comic and Satyrical. *Woodcuts by Bewick.* In which are Songs not in other editions *12mo. 1801*

- 1607 Stevens (Geo. Alex.) Lecture on Heads, with additions by Charles L. Lewes, to which is added an Essay on Satire. 25 humourous characteristic prints by G. M. Woodward.
calf gilt 1808
- 1608 Stevens (H.) Account of the Proceedings at the Dinner given by Mr. G. Peabody to the Americans connected with the Great Exhibition
Privately printed 8vo. 1851
- 1609 Stevenson (M.) Poems, with the rare Portrait by Gaywood in two states
olive morocco, gilt edges, by C. Lewis 8vo. 1665
- 1610 STUBBS (PHILIP) A PERFECT PATHWAY TO FELICITIE; containing Godly Meditation and Prayers, fit for all Times, and necessarie to be practised of all good Christians
black letter, printed within borders, slightly wormed in the head margin, dedicated to Mistresse Katherine Milward in the original vellum wrapper, initials of R. D. on the sides
sq. 24mo., Humphrey Lownes, 1610
- 1611 Stokes's and Sutton's Amphitheatre in Islington Road, a singularly curious bill issued in 1731 for a trial of skill, with special directions as to the attire of the male and female combatants
a rare sheet in quarto
- 1612 Storer (J. and H. S.) History and Description of the Parish of Clerkenwell, the Historical department by T. Cromwell
LARGE PAPER, proof plates on India paper, with a profusion of extra embellishments; Portraits, Views, &c., prepared for binding 8vo. 1828
- 1613 Stradlingi (J.). Epigrammatum Libri IV. sm. 8vo. 1607
 A copy of this curious and rare volume (CONTAINING AT p. 13 AN EPITAPH ON RICHARD TARLETON THE ACTOR), sold for £21 10s. in Dent's Sale.
- 1614 Strawberry Hill. Poems by Anna Chamber, Countess Temple, *portrait 4to. Printed at S. H., 1764*
- 1615 Strawberry Hill. Miscellaneous Antiquities; or, a Collection of curious Papers from scarce Tracts, or Original MSS., two parts
4to. Printed at S. H., 1772
- 1616 Strawberry Hill. Postscript to the Royal and Noble Authors, *plate, uncut 8vo. Printed at S. H., 1786*
- 1617 Strawberry Hill Catalogues, with printed Prices, and Mr. Croker's Squib "Gooseberry Hall," ILLUSTRATED with a few Prints, Drawings, the Song of Strawberry Hill (with Music), Cuttings from Newspapers, &c.
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- 1618 Strutt (J.) Complete View of the Dress and Habits of the People of England, 2 vol., coloured plates
fine copy, red morocco, gilt edges, by Walther 4to. 1796-99
- 1619 Strutt (J.) Sports and Pastimes of the People of England, coloured plates
calf extra, gilt edges, by Lewis 4to. 1810
- 1620 Strype (John) Life of the learned Sir John Cheke, Knt., Secretary of State to King Edward VI., *portrait by Nutting 8vo. 1705*
calf, marbled edges
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calf extra, marbled edges 12mo. 1823

- 1622 STURT (JOHN) *THE DEVOUT COMMUNICANT*, by way of Meditation on the Order for the administration of the Lord's Supper or Holy Communion, according to the Liturgy of the Church of England, *wholly engraven, with vignettes at the head of each page, printed within elegant borders, by the same artist; a mezzotint portrait of the engraver by W. Humphreys, 1774, inserted*
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- 1644 Tell-Tale (The); or, Anecdotes expressive of the Characters of Persons eminent for Rank, Learning, Wit, or Humour, 2 vol.
calf gilt R. Baldwin, 1756
- 1645 TELL-TALE (The) Another Edition
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In word and deed, exceeding true and just.

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Printed at London for Henry Gosson, 1635

(3) An Armado; or, a Navy of a Hundred and Three Ships, and other Vessels, who have the Art to Sayle by Land as well as by Sea, Morally Rig'd, Man'd, Munition'd, Appointed, Set forth, and Victualled, with two and thirty sorts of Ling, with other Provisions of Fish and Flesh, by John Taylor
fine copy

London, printed for Henry Gosson, 1635

(4) TAYLORS TRAVELS AND CIRCULAR PERAMBULATION, through and by more then thirty times twelve Signes of the Zodiack, of the Famous Cities of London and Westminster. With the Honour and Worthinesse of the Vine, the Vintage, the Wine and the Vintoner; with an Alphabeticall Description of all the Taverne Signes in the Cities, Suburbs, and Liberties aforesaid, and significant Epigrams upon the said severall
fine copy, with the spare leaf at the end

London, printed by A. M., 1636

* * This most rare and curious piece, which is partly *in verse*, gives a singularly interesting account of the taverns in London then existing. It is not included in his Works, AND NO OTHER COPY IS KNOWN. The names of the taverns are arranged alphabetically, verses following the name of each sign. It is, without exception, the most curious of all the tracts on the London taverns which appeared in the seventeenth century.

(5) Bull, Beare, and Horse, Cut, Curtaile and Longtaile. With Tales, and Tales of Buls, Clenches and Flashes. As also here and there a touch of our Beare-Garden sport; with the second part of the Merry conceits of Wit and Mirth. Together with the Names of all the Bulls and Beares. *Of extreme rarity, but imperfect at the end* (a MS. note says one leaf only wanting; but the work is so rare as to be probably UNIQUE, and we have no means of ascertaining the correctness of this statement).

London, printed by M. Parsons for Henry Gosson, and are to be sold at his shop on London Bridge, 1638

* * At the end of this remarkable little volume are some curious fragments of works by the same author.

1649 Tennyson (Alfred). The Princess, *a medley*, 1854—In Memoriam (H. Hallam), sixth edition, 1855, 2 vol. in 1

blue morocco, gilt edges

12mo. 1854-5

- 1650 Terentii Comœdiæ curante S. A. Philippe, 2 vol. *plates*
red morocco, uncut, top edges gilt 12mo. Paris, Barbou, 1753
- 1651 Terence's Comedies, translated into familiar blank verse, by Geo. Colman,
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- 1652 TESTAMENTUM (Novum) GRÆCUM, *engraved title*
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J. Evelyn's copy, his initials reversed at the corners and on the back; crest, an eagle with expanded wings, supporting a shield of arms.
Evelyn has written on the fly leaf "SUM EVELINI," with a quotation or motto in Greek characters following
in a blue morocco case 18mo. Amsterdami, Apud Gul. Blaeu, 1633
- 1653 Testamentum (Novum) Græcum; *plate of the Last Supper, after Da Vinci, by Worthington*
Pickering's miniature edition, the smallest ever printed
morocco, gilt edges, by Hayday 48mo. typis C. Corrall, 1828
- 1954 Testament (New) The Royall Version, interleaved
black letter, very large copy in the original vellum wrapper
sm. 4to. Robert Barker, 1615
- Interleaved, with copious MS. notes of a contemporary, all abounding with biblical learning; apposite illustrations and arguments, both interesting and instructive, written by a profound thinker and Theologian
- 1655 Testament (New)
GEORGE THE THIRD'S COPY, *blue morocco, gilt edges, with the crown, large garter, and G. R. III. stamped in gold on obverse cover, subsequently belonged to William IV. and the Earl of Munster* 8vo. Oxford, 1785
- 1656 Testament (Nouveau) *frontispiece*
black morocco, gilt edges, with silver clasps 12mo. Mons, 1667
- 1657 Testament (The) of Jacob, made at his Death to his Twelve Sons, the Patriarchs, *woodcuts*
Printed for the Company of Stationers, 1673
- 1658 Thackeray (W. M.) English Humourists of the XVIIIth Century
8vo. 1853
- 1659 THEATRICAL CHARACTERS. Drawings by Dodd, Edwards, Taylor, Dighton, and others, representing GARRICK as Don Felix in the Wonder, Lusignan in Zara, Don John in the Charmer, Sir John Brute in the Provoked Wife, Demetrius in the Brothers; HENDERSON as Hamlet, Horatius in the Roman Father, and Biron in the Fatal Marriage; FOOTE as Fondlewife in the Old Bachelor, and Mother Cole in the Minor; EDWIN as Jerry Blackacre in the Plain Dealer; Croker in the Good Natured Man; others of Miss P. Hopkins as Peggy, Mrs. Hartley as Marcia, Messrs. King, Lewis, Fawcett, Munden, Dowton
in 1 vol. russia extra (22)
- 1660 Theatrical Repertory, John Philip Kemble's copy, his arms stamped in gold on sides
8vo. 1801-2

- 1661 Theocritus, Idyllums, translated by Fawkes
old gilt calf 8vo. 1767
- 1662 THESPIAN TRIALS; viz., Good *v.* Fletcher, Wright *v.* Braham, Foote
v. Hayne, Cox *v.* Kean, with scarce caricatures in colours,
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 the two late Plots, viz., the Horrid Salamanca Plot in 1678, and the
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 THIS VALUABLE COPY IS ILLUSTRATED BY THE ORIGINAL AND
 PRECIOUS ASSIGNMENTS OF THE VARIOUS COPYRIGHTS TO ANDREW
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 with the Signature of D. Mallet as Witness; the Assignment of
 John Millar to A. Millar of some of Thomson's Poems; and also
 the Assignment of Jean and Mary Thomson (the Poet's Sisters);
 various Receipts with Poet's Signature, &c., &c.
- 1665 Thomson. Another edition, *some proof plates added*
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- 1666 THOMSON (J.) SEASONS. Another edition
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 Who Nature and the Muses love,
 Whose leaves the public virtues blend
 With all the softness of the grove.
 A fitter time thou canst not choose,
 His fostering friendship to repay.
 Go, then, and try, my rural Muse,
 To steal his widdow'd hours away.”
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- 1667 Thomson (James) Poetical Works, with Life, by Murdoch, 3 vol., *por-*
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- 1668 Thomson (James) Seasons, with Life and Essay by Rob. Heron
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 LARGE PAPER, illustrated with *portrait and plates from other editions*
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- 1672 THOMSON (JAMES). *SEASONS*, with Life of the Author, *portrait added green morocco, gilt edges* 1818
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- 1677 Timbs (J.) School-Days of eminent Men, *plates, foolcap 8vo.*, 1858—Chalmers (F.) English Hearts and English Hands, *foolscap 8vo.*, 1858—Goldsmith (J.) Biographical Class-Book, *plates, 12mo.*, 1820—Rule (J.) English and French Letter-Writer, *12mo., 1766 4 vol.*
- 1678 Tite (W.). Descriptive Catalogue of the Antiquities found in the Excavations at the New Royal Exchange, *plan Privately printed* 8vo. 1848
- 1679 TOBACCO PAPERS. A MARVELLOUSLY SINGULAR AND CURIOUS COLLECTION OF PRINTED TOBACCO PAPERS, issued by various dealers in London during the EIGHTEENTH CENTURY, on which are exhibited Convivial Meetings and a variety of characteristic designs *oblong shape*
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 adventures containe many strange and wonderfull accidents, pub-
 lished for the delight of merry Time-spenders
fine copy, large woodcut
black letter, light green morocco extra
12mo. Imprinted at London for Tho. Langley, 1621
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 of the history of Tom Thumb, so often alluded to by our early writers.
 The compiler, from the initials at the end, appears to have been
 Richard Johnson. In the new edition of Lowndes, two copies of this
 book are said to be extant. We believe, however, that this is an
 error, and that the present copy is the only one known.
- 1685 TOM THUMB. Tom Thumb his Life and Death, wherein is declared
 many marvelous acts of manhood, full of wonder and strange mer-
 riment: which little Knight lived in King Arthur's time in the Court
 of Great Britain, *in verse, woodcuts, UNIQUE*
black letter, olive morocco extra
12mo. Printed for F. Coles, T. Vere and J. Wright, n. d.
- 1686 Tom Thumb. Another edition. 3 parts, *in verse, very scarce* 12mo.
- 1687 Townshend (Thomas) Poems, *vignettes by Stothard & Gardiner*
red morocco extra, gilt edges 8vo. Bensley, 1796
- 1688 Tracts. The Mystery of the Cock Lane Ghost revealed &c., *W. Bristow,*
 1742; a description of the Mock Election at Garratt with an
 Historical Account of its first Rise, the various Cavalcades, Oath
 of Qualification, &c. 8vo. in one volume, W. Bingley, 1768
- 1689 Tracts. The Italians, a Tragedy, by Mr. C. Bucke, with the opinions of
 the Press, Bill of its first representation and *Caricature of the*
Author, Kean, &c., who treated the Author and his forces very
scurvily—Catalogue of Mr. Fillingham's Quarto Plays—London
 Pageants by Nichols—The Odiad or Battle of Humphries and
 Mendoza—The Wooden World dissected by Ned Ward, 1760—
 R. Southey's Letter to W. Smith, Esq., on Wat Tyler, 1817—Caleb
 Quotem and his Wife, character plates of Fawcett and an Autograph
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- 1801 Autograph Letters (5) of Charles Bucke, author of The Harmonies and Sublimities of Nature, &c.; Emily Bucke, on the Death of her Father; Margaret Bucke, enclosing a lock of Mr. Bucke's hair, *all addressed to Mr. Daniel*, 1845-7 (7)
- 1802 Autograph Letter of J. Liston, Comedian, 1826; R. H. Barham, Ingoldsby Legends, 1838; Edw. Wright, Comedian, 1844; Benson E. Hill, Author and Actor, 1839; Mrs. Upsdell, daughter of the great John Palmer, respecting her Father's Portrait, 1832 (5)
- 1803 Autograph Letters (7) of Charles V. Incledon, Singer, son of the celebrated Vocalist, to the late G. Daniel, Esq., 1830 (5)
- 1804 Autograph Letter of W. Moncrieff, Dramatist, 1835; Two Letters in the name of W. Moncrieff, after he became blind, 1841; Thomas Dibdin, Dramatist, two letters, 1834-9 (5)
- 1805 Autograph Letters of Allan Cunningham, 1832; Wilmington Fleming, "a distressed Poet," 1832; Alaric A. Watts, 1838; Robert Owen, "of Lanark," 1821; James Thomson, Dramatist, 1828; C. A. Somerset, Dramatist, 1828; and copy of a Letter, 1829 (7)
- 1806 Autograph Letters of Geo. Dibdin Pitt, Dramatist and Actor, two letters, 1833-4; R. A. Strickland, Actor, 1837; R. W. Honner, of Sadler's Wells, 1838 (4)
- 1807 Autograph Letters of J. Vandenhoff, eminent Tragedian, with Biography, 1839; J. R. Anderson, with Autobiography, 1840; Henry Betty, "the young Roscius," 1833; W. Dowton, Comedian, 1830 (6)
- 1808 Autograph Letters of J. Winston, three Letters, with Particulars for a Biography of R. W. Elliston, 1825-34; T. de Trueba "Mr. and Mrs. Pringle; George Almar, Author and Actor, three Letters about the plots of his pieces (7)
- 1809 Autograph Letters of R. B. Peake, Dramatist, two Letters, 1827 and 1844; Joseph Austin's account with S. Barry, for salary, 1765; Charles Whitlock, Actor and Manager *Lancaster*, 1785 (4)
- 1810 Autograph Letters of E. V. Utterson, Editor of Ancient Popular Poetry, 1840; Geo. Smeeton, 1842; J. B. Nichols, 1827; Geo. Soaper, of Guildford, 1840; Theodosius S. Purland, *with shield, &c., emblazoned*, 1842 (5)
- 1811 Autograph Letter of James Sheridan Knowles, Dramatist, four Letters 1837-40
- 1812 Autograph Letter of Power, eminent Tragedian, "drowned in the President," forwarding particulars of his dramatic career, *very interesting* 1829
- 1813 Autograph Letter of Robert Cruikshank, eminent Artist, to the late G. Daniel, Esq. "The Book, the Book, and nothing but the Book," with sketch of three figures, *very characteristic* 1842

- 1814 Autograph Letter of Robert Cruikshank, two other very characteristic Notes, with figures, *curious* 1842
- 1815 Autograph Letter of Peter Whalley to George Steevens, with quotations from Macbeth, Merchant of Venice, &c., *very interesting*
Horley Vicarage, 27th May, 1779
- 1816 Autograph Letter of Charles Kemble, eminent Tragedian, to John Reeve of the Adelphi, *scarce* *C. G. Theatre, July 6th, 1823*
- 1817 Autograph Letter of EDMUND KEAN, eminent Tragedian, to W. Dodsworth, of Salisbury, acknowledging the receipt of Edward III. "I lament very much that I had not been fortunate enough to meet with so fine a play, in those times when my humble talents held an influence in the dramatic hemisphere. There can be but little doubt that a great portion, if not the whole of the play, is from the pen of Shakespeare; but as, in the days of Elizabeth, it was the custom to write conjointly, some minor poet might have been connected with him. The scene between the King and the Countess of Salisbury is decidedly Shakespeare's."
A highly interesting letter Aug. 16th (1825)



ENGRAVED PORTRAITS
OF
CELEBRATED DRAMATIC CHARACTERS,
Scenes from Plays,
WORKS OF STOTHARD, &c.

EIGHTH DAY'S SALE.

ENGRAVINGS.

LOT		
1819	English Historical and Topographical Prints — Shakespeare's House, Funeral of Lord Nelson, Coronation of George IV, &c.	16
1820	Bartholomew and other Fairs, Exhibitions, &c.	14
1821	March to Finchley, <i>with the single S in Prussia</i> ; Southwark Fair, and Evening, by Hogarth	3
1822	Jocund Peasants and Cottagers, after Dusart, by Woollett, <i>fine</i>	2
1823	THE HUMOURS OF BARTHOLOMEW FAIR, engraved by Basire, <i>very rare</i>	1
1824	A Winter's Tale, after Opie, by V. Green, <i>proof</i>	1
1825	Vauxhall Gardens, <i>coloured</i> ; the Bull Fight, after Lewis, and various	10
1826	Plates to Singleton's Shakespeare, engraved by Taylor, Nutter, &c. <i>proofs</i>	40

C C

1827	Plates to Bowyer's History of England, <i>proofs</i> , &c.	36
1828	Heads illustrating Characters in Shakespeare's Plays, drawn and etched by Mortimer	12
1829	CALIBAN, CASSANDRA, LEAR, AND RICHARD II, ORIGINAL DRAWINGS IN PEN, BY MORTIMER	4
1830	<i>Choice proofs on india paper</i> of the Tales of the Genii, after Westall, by C. Heath	8
1831	Vignettes from the Annuals; Don Quixote, W. Scott, &c. <i>fine proofs on india paper, some scarce</i>	28
1832	<i>Very choice proofs before any letters</i> , of the Love Sick Maid, the Secret, Lady Pentweazle, Anne Page, Sunday Morning, Merry Wives of Windsor, the Rivals, Theft of the Cap, the Dirty Bairn, after Bonington, Wilkie, Smirke, by Finden, Portbury, &c.	9
1833	<i>Choice proofs before the letters</i> from the Annuals; Landscapes, after Stanfield, &c.	20
1834	Finely engraved Landscapes, by English Artists, <i>mostly proofs on india paper</i>	31
1835	Landscapes, after Turner, Callcott, Stanfield, Copley Fielding, Cox, &c. engraved by G. Cooke, Kernot, &c. <i>proofs before letters, on india paper</i>	10
1836	Infant Hercules, after Reynolds; Good Shepherd, after Murillo; Abel, after Rubens; Children in the Wood, after Brierley, &c. by Sharp, Heath, &c. <i>proofs</i>	5
1837	Beggar's Opera, after Newton, &c. <i>first india proofs</i>	3

THE WORKS OF STOTHARD, R.A.

1838	Shakespeare's Seven Ages of Man, engraved by Bromley, with descriptive letter-press	1
1839	Bunyan's Pilgrim's Progress, engraved by Strutt, <i>proofs, scarce</i>	16
1840	Heath's Illustrations to Shakespeare, <i>fine impressions</i>	20
1841	<i>Choice proofs on india paper</i> to Robinson Crusoe, by Heath, <i>scarce</i>	23
1842	Boadicea addressing the Britons, <i>fine india proof before any letters, engraved by Sharp</i>	1
1843	Subjects from Bowyer's History of England, Milton, &c. engraved by Scott, Heath, Parker, &c. <i>several proofs</i>	10

1844	Scenes from Shakespeare; the Village Festival, by Heath, &c. <i>proof</i>	10
1845	<i>Fine india proofs before letters</i> from the Annuals, by Goodyear, &c.	14
1846	<i>Choice impressions</i> from the Novelist and other Magazines	52

SCENES FROM PLAYS, AFTER PICTURES BY ZOFFANY, &c.

1847	Garrick as King Lear, after Wilson, by McArdell	1
1848	Garrick as Lord Chalkstone, by Gabriel Smith, <i>proof and print</i> , <i>very rare</i>	2
1849	Mrs. Cibber in the character of Cordelia, painted and engraved by P. Van Bleeck, <i>proof, and fine impression</i>	2
1850	Griffin and Johnson in the characters of Tribulation and Ananias, painted and engraved by P. Van Bleeck, <i>proof, and fine im-</i> <i>pression</i>	2
1851	Garrick in Abel Drugger, with Burton, &c. after Zoffany, by Dixon, <i>fine proof</i>	1
1852	King and Mrs. Cibber in the School for Scandal, after Zoffany, by Earlom, <i>fine proof</i>	1
1853	David Garrick, with Parsons, &c. in Sir John Brute, after Zoffany, by Finlayson, <i>fine proof</i>	1
1854	Miss Younge, Waldron and Dodd in the characters of Viola and Fabian, &c. after Wheatly, by J. R. Smith, <i>fine proof</i>	1
1855	Foote as Major Sturgeon, after Zoffany, by Haid, <i>fine proof</i>	1
1856	Garrick and Mrs. Pritchard in Macbeth, after Zoffany, by Green, <i>fine proof</i>	1
1857	Garrick in the Farmer's Return, after Zoffany, by Haid, <i>fine</i> <i>proof</i>	1
1858	Packer in the Register Office, after Vandergucht, by Saunders, <i>proof</i>	1
1859	Moody and Parsons, after Mortimer, by Dickinson, <i>proof</i>	1
1860	Foote and Weston in the character of the President and Dr. Last, after Zoffany, by Finlayson, <i>proof</i>	1
1861	A Scene from "She Stoops to Conquer," after Parkinson, <i>proof</i>	1
1862	Munden, Mrs. Orger, &c. in Lock and Key, after Clint, by Lupton, <i>proof before any letters</i>	1
1863	Bannister and Parsons in the Village Lawyer, after De Wilde, by Smith, <i>proof</i>	1

1864 Charles Mathews in four extraordinary Characters, after Harlow, by H. Meyer, <i>proof</i>	1
1865 Liston in Paul Pry, after Clint, by Lupton, <i>proof</i>	1
1866 Liston, Mathews and Blanchard in Love, Law and Physic, after Clint, by Lupton, <i>proof</i>	1
1867 Mrs. Billington as Mandane, a drawing by De Wilde	1
1868 LACY, COMEDIAN TO KING CHARLES II, IN THREE DIFFERENT CHARACTERS, A CURIOUS ORIGINAL DRAWING, PEN AND BISTRE	1
1869 Mr. Edwin and Mrs. Wells in Lingo and Cowslip, after Singleton and Downman, by Scott; and the same subject, small, <i>very</i> <i>rare</i>	3
1870 Quin in the character of Coriolanus, <i>scarce</i> ; Mattocks, &c.	6

PORTRAITS OF DRAMATIC CHARACTERS.

1871 Mrs. Abingdon in the characters of Roxalana and Scrub, <i>the latter</i> <i>scarce</i>	2
1872 THOMAS BETTERTON, <i>after Kneller</i> , by Williams, <i>scarce</i>	1
1873 WILLIAM BULLOCK, COMEDIAN, Thomas Johnson fecit, VERY RARE	1
1874 Master Betty in Hamlet and Douglas, after Opie and Northcote, by Heath, <i>with actor's autograph</i>	2
1875 Charles Bannister, after Brown, by J. R. Smith, <i>proof</i> ; the same, whole length, as Polly Peachum: John Bannister, by Smith, <i>proof</i>	3
1876 BARTON BOOTH, <i>by George White</i> , FINE UNIQUE PROOF, <i>with a lettered</i> <i>impression</i>	2
1877 Spranger Barry, whole length, as Macbeth, J. Gwim del. <i>scarce</i> ; Mr. Blakes, by McArdell, <i>in two different states</i>	3
1878 Bowden, by J. R. Smith; Master Betty, by Ward; Berry, by Houston; Mr. Beard, by Faber, &c. <i>proofs</i>	5
1879 Mr. Barrett in the characters of Lingo and Charles Surface; Mrs. Barry, by Paul; Miss Brown as Clara, <i>proof</i> ; Bannister, &c.	6
1880 Barrington in the character of Teague, <i>a drawing in water-colour</i>	1
1881 Bannister in the character of Don Whiskerandos, <i>a drawing in</i> <i>water-colour</i> , by De Wilde	1
1882 MRS. CROSS, AFTER HILL, BY JOHN SMITH, <i>fine proof, and lettered</i> <i>impression</i>	2

1883 George Cook as Iago, by Ward, <i>proof</i> ; the same in Sir P. Mac-	
sycophant, &c.	4
1884 Mr. Cooke as Sir Pertinax Macsycophant, a drawing of Mrs. Crouch,	
in the Tempest, &c.	6
1885 Mr. Cummins in the character of Caractacus, etched by Halfpenny	
of York, <i>VERY RARE</i>	1
1886 Miss Catley, after Lawranson, by Dunkerton, <i>proof before all</i>	
<i>letters</i>	1
1887 Mr. Chalmers, in the character of <i>Midas</i> , whole length, by Watson,	
<i>scarce</i>	1
1888 Theophilus Cibber, by Simon; a drawing of the same in pencil, by	
Worlidge, in the character of a fine gentleman in Lethe	2
1889 Theophilus Cibber, with a pair of horns as Pistol. <i>N.B. Of this</i>	
<i>rare print, I never saw another impression—Geo. Daniel.</i>	1
1890 Colley Cibber, after Vanloo; Mrs. Cibber, after Hudson, by	
Faber	2
1891 Miss Duncan, in the character of Maria, a drawing in water-	
colour, by De Wilde	1
1892 Miss Decamp, a drawing in water-colour, by De Wilde	1
1893 Madam Davits, after Lely, by Valck, <i>very fine</i>	1
1894 Mr. Dowton, as Major Sturgeon; Mr. Emery, as Tyke, after De	
Wilde, by Turner, <i>proof</i>	4
1895 Mr. Edwin, in the character of Lingo, by Hodges, <i>fine proof before</i>	
<i>any letters, and another proof with letters</i>	2
1896 Mr. Elliston, after Harlow, by Charles Turner, <i>proof before any</i>	
<i>letters; the same, as Falstaff, &c.</i>	3
1897 Mr. Fawcett, as Dr. Pangloss, after De Wilde, by Annis; Miss	
Fenton, by Faber; Miss Farren, by Bartolozzi	4
1898 Garrick, in the character of Richard III, by Hogarth	1
1899 GARRICK, AFTER PINE, BY DICKINSON, <i>brilliant proof</i>	1
1900 GARRICK, IN HAMLET, AFTER WILSON, by McArdell, <i>fine</i>	1
1901 GARRICK, IN ABEL DRUGGER, after Zoffany, by Dixon, <i>brilliant and</i>	
<i>rare proof</i>	1
1902 GARRICK, AS STEWARD OF THE STRATFORD JUBILEE, after Vander-	
gucht, by Saunders, <i>proof, and a fine impression of the same</i>	2
1903 A Christmas School Piece, surrounded by Portraits of GARRICK,	
FOOTE, COLMAN, CHURCHILL, and B. LLOYD, engraved by Terry,	
<i>very curious and perhaps unique</i>	1

1904 NELL GWINNE, <i>after Lely, by Valck, scarce</i>	1
1905 NELL GWINNE, <i>with wings, by R. Tompson, with six English verses, fine and rare</i>	1
1906 Mr. Harley, in the Strange Gentleman, <i>coloured</i> ; Grimaldi, as the Clown in Mother Goose; and the copy of George Harrison, as Cardinal Wolsey	7
1907 THE VERY RARE MEZZOTINT OF GEORGE HARRIS, IN THE CHARACTER OF CARDINAL WOLSEY	1
1908 JOHN HARPER, IN THE CHARACTER OF JOBSON, <i>by Andrew Miller, rare proof, and a fine impression of the same</i>	2
1909 CHARLES HOLLAND, <i>by J. R. Smith, very fine proof</i>	1
1910 HENDERSON, IN MACBETH, <i>after Romney, by Jones, fine proof</i>	1
1911 MR. HENDERSON, after Gainsborough, by Jones, <i>brilliant proof</i>	1
1912 Henderson, as Falstaff, by Coyte, <i>scarce</i> ; Hippisley, by Green; and Mr. Howard, by Fisher, <i>private plate, proof</i>	3
1913 John Kemble, in the character of Rolla, after Lawrence, by S. W. Reynolds	1
1914 Edmund Kean, in the character of Virginius, by S. W. Reynolds, <i>fine proof before any letters</i>	1
1915 John Kemble, in King Richard III., after Hamilton, by Bartolozzi, <i>proof before letters, and etching</i>	2
1916 Knight, the Comedian, <i>fine india proof</i> ; Edmund Kean, after Harlow, by Meyer; John Kemble, by James Heath	3
1917 John Kemble, after Shee, by Sharp, <i>fine proof, one before the border, rare</i> ; the same, by Heath, <i>first proof</i> ; and in the character of Coriolanus, after Lawrence, by Greatbach, <i>first proof, rare</i>	6
1918 Mrs. JORDAN, AS HYPOLITA, <i>by Jones, fine proof, before any letters</i>	1
1919 JOHNSTON, IN THE CHARACTER OF GIBBY IN THE WONDER, after Van Gucht, by Saunders, <i>fine proof, and lettered impression</i>	2
1920 Irish Johnson, as the Copper Captain, by J. R. Smith, <i>fine proof before any letters</i>	1
1921 Mrs. Knight, a famous Singer, by Faber; Nat Lee, after Dobson, by Watts	2
1922 ANTHONY LEIGH, THE SPANISH FRIAR, <i>by Smith, proof, and a fine impression of the same</i>	2
1923 Moss in the character of Midas; Munden, in Jemmy Jumps, <i>both very rare</i>	2
1924 MOSS, IN THE CHARACTER OF BAJAZET, WHOLE LENGTH, PROOF, VERY RARE	1

1925 JOE MILLER, <i>in the character of Teague, by Miller, scarce</i>	1
1926 Moody, in the character of Foiquard, <i>fine proof before all letters</i>	1
1927 Moody, by Hardy, <i>proof; by Houston, and Macklin, proof</i>	3
1928 Mackay, by Horsburgh; Macready, by Woodman; Lewis, as the Copper Captain, <i>proof; Mathews, after De Wilde, Liston, &c.</i>	9
1929 Mathews, in the character of the Quaker, by De Wilde, a drawing in water-colour	1
1930 Mrs. Martyr, as Phœbe, a drawing in water-colour, by De Wilde	1
1931 WILLIAM PENKETHMAN, by J. Smith, <i>rare proof, with a fine impression of the same</i>	2
1932 William Powell, by Okey and Dixon; Batt Platt, in the character of Mad Tom, <i>all rare</i>	3
1933 MRS. OLDFIELD, by Fisher and Simon, <i>both scarce</i>	2
1934 MISS NORSA, PAINTED AND ENGRAVED by Bernard Lens, EXCEEDINGLY RARE (PRESUMED to be unique, "George Daniel")	1
1935 Parsons, after De Wilde, by Bell, <i>proof; Quick, painted and engraved by Score, very scarce</i>	2
1936 Mrs. Prichard, after Hayman, by McArdell; Quin, after Hudson, by Faber; and the same, as Sir John Falstaff	3
1937 Miss Rose in the character of Tom Thumb, <i>proof before any letters, &c.</i>	6
1938 JAMES SPILLER, J. Bell fecit. (of great rarity, "George Daniel")	1
1939 THE RIGHT COMICAL L. C. T. I. SPARKS, S. DELANE PINXIT ET FECIT, MOST RARE	1
1940 TURBUTT IN THE CHARACTER OF SOSIA, A. MILLER fecit. rare	1
1941 SOWDON IN THE CHARACTER OF CALED, after Lewis, by A. Miller, a print of extreme rarity	1
1942 SHUTER IN THE CHARACTER OF THE OLD MAN IN LETHE, drawn from the life, and etched in aqua-fortis, very rare	1
1943 SHUTER, AS HE SPOKE JOE HAYNES'S EPILOGUE MOUNTED ON AN Ass, scarce	1
1944 SHUTER, HOLDING A MASK IN HIS HAND, by P. Dawe, rare proof, and a fine impression of the same	2
1945 Mr. SWORDS, Comedian, Leney del. and sculpt. private plate, very rare	1
1946 Mrs. Siddons, after Lawrence, by J. R. Smith, <i>fine proof</i>	1
1947 Mr. Simmons, as Filch in the Beggar's Opera, drawing in water-colour, by De Wilde	1

1948	The same, in the character of Mother Goose, drawn in water-colour by De Wilde, with the engraving	2
1949	Mr. Suett, as Endless in "No Song no Supper," drawn in water- colour by De Wilde	1
1950	Mrs. Shepherd, after Harlow, <i>proof before any letters</i> ; Mrs. Siddons, by Heath, <i>proof, and fine impression</i>	4
1951	Mrs. Woffington, by McArdell; Mrs. Wrighten, by Laurie; Mr. Yeates, by Roberts; a drawing in chalk of Mrs. Wells, &c.	5
1952	Robert Wilks and Walker, as Captain Macheath, both by Faber	2
1953	Mr. Woodward, as the fine gentleman in Lethe, by McArdell; and the same, as Mercutio, <i>coloured</i>	2
1954	CAVE UNDERHILL IN THE CHARACTER OF OBADIAH, <i>after Bing, by</i> <i>Faber, rare</i>	1
1955	MRS. WOFFINGTON IN THE HABIT OF A VOLUNTEER, <i>a very curious</i> <i>and rare print</i>	1
1956	Mr. Webster in the character of Comus, <i>fine proof before any letters</i>	1
1957	Mr. WOODWARD AS PETRUCHIO, <i>after Vandergucht, by J. R. Snith,</i> <i>very fine proof, rare</i>	1
1958	JEMMY WARNER the celebrated Clown at Sadler's Wells, after Parkinson, by Delegal, <i>rare print</i>	1
1959	MRS. MARGARET WOFFINGTON in the character of Mrs. Ford, after Haytley, by Faber, <i>fine and scarce</i>	1
1960	A drawing in water-colours of Charles Bucke, Esq.	1
1961	View of Ranelagh, with Sterne receiving Subscriptions; Frontis- piece to the Tragedy of Mariamne, &c.	3
1962	The Duke of Dorset's Chaplain, Steward, and Tom D'Urfey, <i>from</i> <i>a picture at Knowle, sold by Lyne, rare</i>	1
1963	A Winter's Evening's Conversation, J. Simon fecit.; and the same subject, Minheer Van Gought fecit, <i>both from the picture at</i> <i>Knowle, very rare</i>	2
1964	The Rev. Mr. Whitfield Preaching at Leeds, 1749, <i>very rare</i>	1
1965	Caricatures, Fan Mounts, &c., <i>curious and rare</i>	15
1966	A Portfolio, <i>half russia</i> , 21 by 16, sixty leaves paper; and three Folios without leaves	4
1967	Illustrations to Sharpe's British Classics, <i>after eminent English</i> <i>painters, proof impressions</i>	69
1968	STOTHARD. Illustrations of the Works of Fielding, Goldsmith, &c. chiefly after Stothard, <i>proofs on india paper, UNIQUE, being the</i> <i>only set so taken off</i>	14

1969	Illustrations to Fairfax's Tasso, <i>unlettered india proofs, presented by the publisher to Samuel Rogers. The only set so taken</i>	23
1970	Illustrations to Harrison's British Novelists and other popular Works, after Burney, <i>scarce, engraver's proofs, in a volume</i>	76
1971	A complete set of Illustrations to Sir Harris Nicolas's Edition of Walton's Angler, <i>beautiful proofs on india paper before letters, on large paper, from the private collection of the late Mr. Pickering, in portfolio</i>	54
1972	Mrs. Inchbald's British Theatre. Series of Ninety Illustrations, <i>rare engraver's proofs, on india paper</i>	90
1973	Canterbury Pilgrimage, after Stothard, by Worthington—two proofs before letters and etching, <i>very rare</i> , and proof with open letters	4
1974	Inchbald's British Theatre. Series of twenty-two Illustrations, <i>india proofs before letters; and twenty-one unlettered proofs to Sharpe's British Poets</i>	43
1975	Illustrations to Shakespeare, after Stothard, Smirke and others, by Tayler; Puck, after Sir Joshua Reynolds, by Fox, <i>proofs</i>	32
1976	Illustrations to POPE, his translation of Homer and other of his Works, after Stothard and other eminent English painters, <i>rare india proofs, before letters, in portfolio</i>	69
1977	Caricatures in colours, by Woodward and Gillray, chiefly by the former, <i>many of them scarce</i>	61
1978	LONDON AND SUBURBS. View of St. Mary-le-Bone from the Bason, <i>very scarce</i> ; The English Grotto, near the New River Head, <i>very rare</i> ; View of the New River Head; The Waterhouse, and other Views, by Hollar; and various places of interest	12
1979	Portrait of Martin Folkes, <i>original drawing</i> ; by Gossett; Robert and Daniel Perreau; Dirty Dick, interior and exterior of his House in Leadenhall Street; and other remarkable characters	16
1980	Drawings. The Hunting Party and Caliban, clever sketches in pencil by Frederick Tayler	2
1981	Drawings. English Hospitality, and French Fraternity, <i>two highly finished drawings by Gillray, in his best manner</i>	2
1982	Drawing. Illustration of a Novel, by STOTHARD, R.A., <i>in indian ink</i>	1
1983	Drawings. Drawing for a Frontispiece, by Smirke, R.A., and Engraving; and Leg of a Commode, by Chantry, R.A., for Mr. Watt	3

- 1984 *Drawings.* Views of Islington, Highgate, and Hampstead, *finely executed in pencil by Chatelain*; Churches and Public Buildings, in London, *highly finished in sepia* 16
- 1985 *Drawings.* King John Signing Magna Charta, by Craig, with Engraving; Death of General Wolfe, by Cosway, R.A., *sketch in pencil, &c.* 5
- 1986 *Drawings.* The Old Queen's Head, Islington, in colours, by Stockdale; Canonbury Fields in 1794, with figures and cattle; Islington Old Church, by Galloway; and Queen Elizabeth's Walk, Stoke Newington 4
- 1987 *Drawings.* Portraits of Munden, Fawcett, Oxberry, John Reeve Young, Terry, Russell, Hewitzer, and John Kemble, in character, *highly finished in pencil or indian ink by WAGEMAN* 9

End of Eighth Day's Sale.

NINTH DAY'S SALE.

VERY FINE PROOFS AFTER THE PICTURES OF SIR JOSHUA REYNOLDS.

LOT

1988	Edmund Burke, by James Watson	1
1989	JAMES BOSWELL, by Jones	1
1990	JAMES BEATTIE, LL.D., by James Watson	1
1991	SAMUEL FOOTE, by Blackmore	1
1992	CHARLES JAMES FOX, by Jones, <i>first proof, with the date 1784</i>	1
1993	OLIVER GOLDSMITH, by Marchi, VERY RARE	1
1994	GARRICK BETWEEN TRAGEDY AND COMEDY, by Fisher	1
1995	GARRICK, by T. WATSON, <i>very scarce</i>	1
1996	THE SAME, <i>unique proof before "Prologue" on scroll</i>	1
1997	GARRICK IN THE CHARACTER OF KITELY, by Finlayson	1
1998	DR. HAWKESWORTH, BY JAMES WATSON	1
1999	DR. JOHNSON, BY W. DOUGHTY, <i>very fine and rare</i>	1
2000	DR. JOHNSON, BY JAMES WATSON, <i>scarce</i>	1
2001	MISS KEMBLE, BY JONES, with wreath of flowers on tablet; Mrs. ABINGDON, by Sherwin	2
2002	REV. W. MASON, by Watson, <i>scarce</i>	1
2003	Mrs. Montagu, J. R. Smith, <i>very fine impression</i>	1
2004	DR. PERCY, by W. Dickinson	1
2005	DR. WM. ROBINSON, by J. Dixon, <i>very rare</i>	1
2006	SIR JOSHUA REYNOLDS HOLDING A PORTFOLIO, by James Watson	1
2007	SIR JOSHUA REYNOLDS, by Sherwin	1
2008	MRS. SIDDONS AS THE TRAGIC MUSE, by Haward, <i>very rare proof before letters</i>	1
2009	LAWRENCE STERNE, by E. Fisher, <i>very fine impression before the plate was cut, rare</i>	1
2010	MRS. SHERIDAN AS ST. CECILIA, by W. Dickinson	1
2011	HARRY WOODWARD, with a mask in his hand, by Fisher	1
2012	Horace Walpole, by James McArdell, <i>very fine impression, private plate</i>	1

ENGLISH PORTRAITS VARIOUS, PRINCIPALLY
POETS AND AUTHORS.

2013	JOSEPH ADDISON, BY HOUBRKEN, <i>fine and rare proof</i>	1
2014	The same, after Kneller, by Smith and Simon, <i>fine</i>	2
2015	BISHOP ATTERBURY, SEATED IN PRISON, IN HIS CANONICALS, with a Portrait of Archbishop Laud in his hand; printed for and sold by Eman Bowen	1
2016	Robert Burns, by Walker and Horsburgh, after Taylor, <i>proofs</i>	2
2017	EUSTACE BUDGELL, AFTER FERMIN, BY FABER, MOST RARE	1
2018	Lord Byron, after Phillips, by Turner, <i>proof</i> ; and Robert Bloomfield, <i>proof before any letters</i>	2
2019	Sir Richard Blackmore, after Closterman, <i>rare</i> ; Butler, by Virtue, <i>fine</i> ; &c.	7
2020	The three Heads of Charles I., after Vandyke, by Sharp, <i>fine india proof and etching</i>	2
2021	GEOFFREY CHAUCER, BY HOUBRKEN, <i>fine proof</i>	1
2022	WILLIAM CONGRVE, AFTER KNELLER, by Smith, <i>scarce proof</i>	1
2023	Mrs. Centlivre, after Fermin, by Pelham, <i>first state, scarce</i> ; &c.	2
2024	Abraham Cowley, by Faithorne, <i>fine</i> ; Corelli, by Smith; Harry Carey, by Faber, <i>first state</i> ; Cartwright, by Lombart; &c.	4
2025	Charles Churchill, by Burford: Cowper, by Bartolozzi; Campbell, by Cousins; P. Colnaghi, by Easton, <i>private plate</i> ; &c.	6
2026	JOHN DRYDEN, BY EDELINCK, <i>very fine</i> ; and a View of his House, <i>coloured</i>	2
2027	JOHN DRYDEN, BY HOUBRKEN, <i>fine and rare proof</i>	1
2028	William Drummond, after Jansen, by Finlayson; Sir W. Davenant, by Faithorne; Dr. Dibdin; &c.	5
2029	George Daniel, Esq., after Wageman, by Graves, <i>private plate in different states</i>	4
2030	Thomas Flatman, <i>proof, rare</i> ; Farinelli, by Wagner; Bishop Fleetwood	4
2031	SIR SAMUEL GARTH, by Houbraken, <i>fine proof</i>	1
2032	THE SAME, AFTER KNELLER, BY SMITH, SCARCE PROOF	1
2033	JOHN GAY, AFTER AIKMAN, by Kyte, PROOF BEFORE ANY LETTERS	1
2034	John Gay, by Miller, Kyte, Smith, and Bickham, the latter a “Deception Visus,” <i>scarce</i> ; Mr. Gray, by Basire	5

2035 GUGLIELMUS HOGARTH SE IPSE PINXIT ET SCULPSIT. 1749, VERY FINE, FROM THE MABERLY COLLECTION; COLUMBUS WITH THE EGG, A RECEIPT FOR THE ANALYSIS OF BEAUTY, WITH HOGARTH'S SIGNATURE	2
2036 Madam Hughes, after Lely, <i>scarce, before publisher's name</i>	1
2037 Hayley, after Romney, by Jacobe, <i>proof; Rev. James Hervey, by Dixon; Aaron Hill, by Hulsbergh, &c.; John Harris, D.D., private plate</i>	8
2038 Dr. Johnson, surrounded by his Friends, engraved by Walker, <i>first india proof before any letters</i>	1
2039 BEN JONSON, ENGRAVED BY VERTUE, <i>very fine and rare proof before any letters</i>	1
2040 Thomas Killegrew, after Shepherd, by Faithorne, <i>fine</i>	1
2041 THEODORE HOOK, an original drawing in water colour * * "This drawing was given me by Theodore Hook in the presence of Tom Hill of Paul Pry memory, in token of his regret for having joined Wilson the tippling time-serving Professor of a Scotch College in blackguarding the Modern Dunciad, and its author in Blackwood's Monthly Mud-cart. GEORGE DANIEL, <i>Canonbury, 1838.</i> "	
2042 James Sheridan Knowles, a water colour drawing, by Wageman, underneath the drawing is written:— * * "Accept this clever effigie of the author of Virginius, William Tell and the Hunchback, from my dear Daniel your attached and admiring servant. JAMES SHERIDAN KNOWLES, <i>London, Aug. 14 1841.</i> "	
2043 Arthur Murphy, painted by Dawe, <i>fine proof before any letters</i>	1
2044 JOHN MILTON BY HOUBRAKEN, <i>fine and rare proof</i>	1
2045 JOHN MILTON, BY VERTUE, <i>proof before the inscription on the tablet was altered, and before Vertue's name was removed to beneath the plate, very rare</i>	1
2046 JOHANNIS MILTONI EFFIGIES, ob. 1674, æt. 66, by G. Vertue A MOST BRILLIANT PROOF	1
2047 John Milton, æt. 42, another, æt. 62, and his Bust, all by Vertue, and <i>very fine</i>	3
2048 THOMAS OTWAY, BY HOUBRAKEN, <i>fine and rare proof</i>	1
2049 MATTHEW PRIOR, BY VERTUE, <i>proof</i>	1
2050 Matthew Prior, by Simon and Oliver; Mr. O'Brien, by Watson	3
2051 Madame Jane Long, Robert Owen, Lord Nelson, Dr. Johnson, Charles Lamb, &c.	15

2052	Massinger, Brome, and Thomas Middleton, by Cross	3
2053	ALEXANDER POPE, AFTER VANLOO, BY FABER RARE PROOF BEFORE ANY LETTERS	1
2054	ALEXANDER POPE HOLDING A BOOK, BY FABER, PROOF BEFORE ANY LETTERS	1
2055	ALEXANDER POPE, AFTER JERVIS, BY HOUBRAKEN, THE SMALL PLATE PROOF, EXTREMELY RARE	1
2056	ALEXANDER POPE, BY HOUBRAKEN, FROM BIRCH'S LIVES, A MOST BRILLIANT AND RARE PROOF	1
2057	Alexander Pope, by Vertue, Faber, White, Richardson; Mrs. Pope, water-colour drawing of Pope's Villa	7
2058	The Phiz and Character of ——— a caricature against Alexander Pope relating to the Dunciad, <i>two different plates, both very rare</i>	2
2059	MADAM JANE ROBARTS, after Lely, sold by Alex. Browne, <i>scarce</i>	1
2060	SAMUEL RICHARDSON, AFTER HIGHMORE, BY MCARDELL, SCARCE AND FINE PROOF	1
2061	ROUBILLIAC IN HIS STUDY AT WORK ON THE STATUE OF SHAKESPEARE, FINE PROOF BEFORE ANY LETTERS	1
2062	NICHOLAS ROWE, BY FABER, SCARCE PROOF	1
2063	Allan Ramsay, by White; Roger Payne, by Harding; &c.	5
2064	SIR WALTER RALEIGH, BY G. VERTUE, <i>before the two lines of inscription on the right hand corner</i>	1
2065	Sir Walter Scott, after Raeburn, by C. Turner; and the Abbotsford Family, after Wilkie, by Graves	2
2066	SIR WALTER SCOTT, AFTER LAWRENCE, BY ROBINSON, <i>first india proof</i>	1
2067	The Family of Sir Walter Scott, after Wilkie, by Graves, <i>first india proof</i>	1
2068	Dean Swift, whole-length, in his canonicals, by Miller	1
2069	Dean Swift, by Baron, <i>proof</i>	1
2070	Dean Swift, by Vertue; and a Copy from Miller's Portrait	2
2071	Thomas Southerne, after Worsdale, by Simon, <i>very rare proof, and a fine impression of the same</i>	2
2072	SIR RICHARD STEELE, BY SMITH, <i>very rare proof</i>	1
2073	Mr. Steele, by Simon; and Shadwell the Poet, <i>proof</i>	2
2074	Earl of Surrey; Sir P. Sidney, by Vertue; Southey, after Lane, by Dawe, <i>proof; &c.</i>	8
2075	WILLIAM SHAKESPEARE, DRAWN BY COOPER FOR THE ENGRAVING FROM THE CHANDOS PICTURE, with a <i>unique proof on india paper</i>	2

2076 William Shakespeare, <i>a drawing in sepia, from the Felton picture, from the Strawberry Hill collection; with the Engraving, by Trotter</i>	2
2077 WILLIAM SHAKESPEARE, engraved by Duchange, <i>proof before any letters</i>	1
2078 <i>Another proof, with the engraver's name</i>	1
2079 WILLIAM SHAKESPEARE, engraved by George Vertue, <i>proof before any letters, MOST RARE AND FINE</i>	1
2080 WILLIAM SHAKESPEARE, BY HOUBRAKEN, <i>MOST BRILLIANT AND RARE PROOF BEFORE ANY LETTERS</i>	1
2081 THOMSON THE POET, ENGRAVED BY BASIRE, <i>FINE AND RARE PROOF</i>	1
2082 Thomson, by Basire; Tonson, by Faber; &c.	6
2083 Mr. Thomas Wageman, drawn by himself, <i>in chalk</i>	1
2084 Duke of Wellington, by Fry, <i>a drawing in sepia</i>	1
2085 Edmond Waller, by Vertue, <i>first state before the name was altered to Edmund, scarce</i>	1
2086 Sir Christopher Wren, by Smith and Holloway; Wycherley, by Smith; John Wesley seated at a table writing, <i>scarce</i>	5
2087 Hale the Piper, sold by S. Lyne, <i>very rare</i>	1
2088 The Compleat Auctioneer, Sutton Nicholls excudit, <i>very rare</i>	1
2089 The Raree Show, <i>first state with the right address, very rare</i>	1
2090 Will Sommers, sold by Jenner, <i>very rare</i>	1
2091 AN INFALLIBLE RECIPE TO MAKE A WICKED MANAGER OF A THEATRE, A PRINT OF THE GREATEST RARITY	1
2092 THOMAS BRITTON, <i>The Musical Smal-Coal Man</i> , by Simon, <i>very rare</i>	1
2093 The same, by Thos. Johnson, <i>scarce</i>	1

PRINTS, FRAMED AND GLAZED.

2094 Portrait of Edmund Kean, with admission to see his performance of King Lear, dated 27th May, 1820, <i>in the autograph of the great Tragedian, gilt frame</i>	1
2095 TRIAL OF QUEEN KATHARINE (usually termed the KEMBLE FAMILY) after Harlow, by Clint, <i>fine open letter proof, with the head of Shakespeare at the bottom, and the following lines in pencil in the neat autograph of the late Mr. Daniel:—</i>	

All Passions rose—Fear, Horror, Madness, Rage,
 Alternate mov'd—when Siddons trod the Stage!
 Then reign'd the tragic Muse enthron'd on high,
 Awe in her mien, and lightning in her eye!

gilt frame with plate glass—1

2096 PORTRAIT OF KEMBLE AS HAMLET, after Lawrence

A UNIQUE UNLETTERED PROOF, *being the only one taken off on india paper for the late Mr. Thomas Hurst, who presented it to Mr. Daniel in 1831; gilt frame with plate glass* 1

ADMIRABLE WHOLE-LENGTH ORIGINAL PORTRAITS, IN CHARACTER, OF DISTINGUISHED ACTORS, IN WATER-COLOURS, BY WAGEMAN, FRAMED AND GLAZED.

2097 Liston in the character of Paul Pry	1
2098 Mathews as Mons. Morbleu	1
2099 Elliston as Sir John Falstaff	1
2100 Munden as Dogberry	1
2101 Fawcett as Autolychus	1
2102 Charles Kemble as Mercutio	1
2103 T. P. Cooke as William in Black Eyed Susan	1
2104 Edmund Kean as Hamlet	1
2105 Harley in the Sleeping Draught	1
2106 John Reeve as Grizzle in Tom Thumb	1
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2107 Emery as Dan in John Bull, by De Wilde	1
2108 PORTRAIT OF BANNISTER AS COLONEL FEIGNWELL, <i>most beautifully executed in crayons by J. RUSSELLI, in his best manner</i>	

ILLUSTRATIONS OF SHAKESPEARE, BY WRIGHT, IN WATER-COLOURS AND OIL, FRAMED AND GLAZED.

2109 Peter and the Nurse, in Romeo and Juliet	1
2110 Two Scenes from the Merry Wives of Windsor	2
2111 Scene from Henry IV.	1
2112 Sir John Falstaff and the Merry Wives of Windsor, <i>in oil</i>	1
2113 ILLUSTRATIONS OF SHAKESPEARE in three compartments, <i>in oil, gilt and maple frame</i>	1

MINIATURE PORTRAITS OF POPULAR ACTORS.

2114 Miniature Portrait of J. P. Harley when young, <i>highly finished on ivory; see note at the back in the autograph of the late Mr. Daniel</i>	1
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- 2115 Miniature Portrait of John Edwin, the celebrated Comedian; *a presentation to Mr. Harley by C. Mathews, July 20th, 1832, in the autograph of the latter* (with Engraving) 1
- 2116 Miniature of David Garrick as Kitely, in Every Man in His Humour, *beautifully executed and engraved* 1
- 2117 MINIATURE PORTRAIT OF SHAKESPEARE, by OZIAS HUMPHRY, *highly finished and very fine, in morocco case* 1
- 2118 MINIATURE PORTRAIT OF MRS. ABINGTON, the celebrated Actress, by PINE, of Bath, *exquisitely wrought* 1
- 2119 ORIGINAL MINIATURE OF DAVID GARRICK, by PINE, of Bath, *of the same exquisite finish* 1
- 2120 Garrick between Tragedy and Comedy, *finely executed on ivory in indian ink, in oval setting* 1

PORTRAITS OF EMINENT ACTORS, IN OIL.

- 2121 CURIOUS OLD PORTRAIT OF SHAKESPEARE, *in oil* 1
- * * Bought at the sale of Mr. Symes's effects, at Old Canonbury Tower, by the late Mr. Percival the Banker, by whom it was presented to Mr. Daniel: *see account at the back in the autograph of the latter; cotemporary carved frame.*
- 2122 Portrait *in oil* of BEN JONSON 1
- * * Presented to Mr. Daniel by the late Mr. Horace Rodd, whose letter is at the back.
- 2123 Whole-length Portrait of GARRICK, *in oil*, leaning against the Bust of Shakespeare, with Temple of Shakespeare in his Garden at Hampton 1
- * * Purchased immediately after the decease of Mrs. Garrick; *see note at back in Mr. Daniel's autograph.*
- 2124 Henderson in the Character of Falstaff, *small whole-length, in oil* 1
- 2125 PORTRAIT OF BETTERTON 1
- 2126 John Kemble in the Tent Scene in Richard III, by W. HAMILTON, R.A. 1
- 2127 Suett as Bayes, by De Wilde 1
- 2128 Suett as Colonel Oldboy, by De Wilde 1
- 2129 Liston as the Clown in Measure for Measure 1
- 2130 Knight as Sim in Wild Oats, by Clint 1
- 2131 Macready as Macbeth, *the engraved picture*, by De Wilde 1
- 2132 Farren as Lord Ogleby, *a sketch* 1
- 2133 Shakespeare and Garrick, *painted on glass, in oval, rare and curious* 2

PORTRAITS OF EMINENT MEN, FRAMED AND GLAZED.

- 2134 Miniature Portrait of SIR WALTER SCOTT, *beautifully executed on ivory after the picture by Raeburn, ornamental frame* 1
- 2135 Drawing in pencil of the Illustrious Author, from a bust by Harland, *highly finished* 1
- 2136 Whole-length miniature Portrait of Napoleon I, taken from life by J. Barlow, while on board the Bellerophon 1
- * * * See note at the back, in which Mr. Daniel designates it "a very characteristic likeness."
- 2137 Portrait in water-colours of James Boswell 1
- * * * An admirable reduced copy by Harding, of the picture by Sir Joshua Reynolds, with the following attestation:—"This is a most exact copy of the original portrait painted by Sr. J. R. which was a perfect and very characteristick likeness of Mr. Boswell
Ed. Malone."
- 2138 Portrait of Dr. Johnson, *in oil, on cardboard* 1
- 2139 PORTRAIT OF DR. JOHNSON, after the picture by Sir Joshua Reynolds,
in black chalk heightened with colour 1
- 2140 WHOLE-LENGTH PORTRAIT OF QUEEN ELIZABETH, by STOTHARD, R.A.

End of Ninth Day's Sale.

TENTH DAY'S SALE.

BEAUTIFUL DRAWINGS IN WATER-COLOURS, BY
THE BEST ARTISTS, FRAMED AND GLAZED.

S. AUSTIN.

LOT

- 2141 A beautiful Village Scene, with figures buying vegetables at the door of a cottage; *a very charming example* 1

S. AUSTIN.

- 2142 View on the Thames, near Chiswick, with figures in the foreground; *a fine artistic example* 1

G. BARRETT.

- 2143 A MAGNIFICENT COMPOSITION, with figures driving sheep and cattle in the foreground, the landscape enriched with water and various picturesque objects; *a very fine specimen of the master* 1

BARRETT.

- 2144 A Composition, *fine effect of sun-set* 1

C. BENTLEY.

- 2145 Landscape, with mill and rainbow; *a fine specimen of the master* 1

H. BROWN.

- 2146 The Old Parish Church at Stoke Newington 1

G. CATTERMOLE.

- 2147 Death of Richard II. 1

T. S. COOPER, R.A.

- 2148 AN INN YARD, with Cows, one of which is lying down, and carrier's cart, inscribed "Hendon and London," T. S. Cooper, 1835; *admirably drawn and coloured* 1

DAVID COX.

- 2149 VIEW ON THE THAMES, with Lambeth Palace on the right and the Old Westminster Bridge in front, two figures in a boat occupying the centre of the river; *a very fine specimen, with beautiful effect of colour* 1

D. COX.

- 2150 Pier at Dieppe, with shipping, boats and numerous figures; *a fine drawing, carefully finished* 1

D. COX.

- 2151 Pier at Dieppe, with shipping and figures, *very fine* 1

D. COX, JUN.

- 2152 Dover Harbour, with shipping 1

CRUIKSHANK.

- 2153 Swearing a Yokel over the Horns at Highgate; *the very clever original drawing, in colours* 1

DEWINT.

- 2154 COAST SCENE, Isle of Wight, with boats and figures in foreground, *very finely treated* 1

DEWINT.

- 2155 A LANDSCAPE, with rippling brook and figures; *an important work of the master, plate glass* 1

EDRIDGE.

- 2156 Infant Samuel, after the celebrated picture by Sir Joshua Reynolds, *extremely fine* 1

HARDING.

- 2157 View of Scarborough, with castle and lighthouse, shipping and boats with figures; *a very charming specimen, executed with the artist's usual care and precision* 1

HILTON, R.A.

- 2158 Frontispiece for a Prayer Book, *the engraved drawing in indian ink* 1

PROUT.

- 2159 Mayence, with View of Cathedral, and many figures in front; *a carefully finished and beautiful drawing* 1

PROUT.

- 2160 INTERIOR OF A FOREIGN CATHEDRAL, with many figures in the attitude of devotion; *a very fine drawing, in the best manner of the artist* 1

PROUT.

- 2161 The Watermill, with figures 1

PYNE.

- 2162 VIEW OF ARUNDEL CASTLE; *a very powerful and remarkably fine example in the artist's best manner, painted in 1842* 1

ROBSON.

- 2163 Lake Scenery, with View of the Grampian Hills, *very finely painted* 1

C. STANFIELD, R.A.

- 2164 SKIDDAW AND SADDLEBACK from Bolton Moor, with figures in the foreground, *a beautiful drawing* 1

C. STANFIELD, R.A.

- 2165 STONHOUSE BRIDGE, Plymouth, with boats and figures; *an exquisite and powerful example* 1

C. STANFIELD, R.A.

- 2166 DUMBARTON CASTLE, *an exquisite specimen of the highest finish* 1

C. STANFIELD, R.A.

- 2167 MOUNTAIN SCENE, with elephants and figures in the foreground; *a very elaborate and beautiful example* 1

STOTHARD, R.A.

- 2168 ILLUSTRATION TO SPENSER'S EPITHALAMIUM; *a most beautiful and elegant drawing, full of refinement, from the collection of Samuel Rogers* 1

STOTHARD, R.A.

- 2169 Shakespeare seated on a Pedestal between Tragedy and Comedy 1

STOTHARD, R.A.

- 2170 SCENE FROM SHAKESPEARE'S MIDSUMMER NIGHT'S DREAM; *exquisitely finished in colours, engraved* 1

STOTHARD, R.A.

- 2171 Figure of Victory standing on a Globe, holding a laurel wreath in each hand over the heads of Nelson, Howe, and other illustrious heroes, *finely executed in indian ink* 1

T. STOTHARD, R.A.

- 2172 The Age of Innocence, *the engraved drawing* 1

TAYLOR.

- 2173 The Sluice House, Islington, near Hornsey House 1

UWINS, R.A.

- 2174 The Sacrifice of Abel, *finely painted in oil; from the Duroveray collection* 1

WESTALL, R.A.

- 2175 Illustration of a Ballad, the figures beautifully grouped and drawn, *a very fine example in oil* 1

WESTALL, R.A.

- 2176 Narcissus, *a very fine example* 1

WESTALL, R.A.

- 2177 Venus and Æneas, engraved for the illustration of Homer; *from the Duroveray collection* 1

- 2178 Illustration to Beattie, *from the same collection* 1

- 2179 The Poet Cowper seated, contemplating his Mother's Picture 1

- 2180 Shakespeare's Dream 1

WHEATLEY, R.A.

- 2181 Cottage Door, with figures, *painted in 1797* 1

WILKIE, R.A.

- 2182 THE ABBOTSFORD FAMILY; *a magnificent and highly interesting work in the distinguished artist's most careful manner, signed D. Wilkie, 1817* 1

- 2183 The Ecce Homo, after the picture by Correggio in the National Gallery, by Wageman; *a very highly finished drawing* 1

MISCELLANEOUS OBJECTS OF ART, INTEREST,
AND CURIOSITY.

- 2184 AN URN-SHAPED VASE of elegant form, with two handles, the foot and lid of exquisite filagree work, enriched with the most delicate ornamentation 1

* * This beautiful object belonged to the celebrated JOHN EVELYN, as attested by Mr. Upcott, whose letter accompanies it on its presentation to Mr. Daniel.

- 2185 A Snuff Box of wood, formed of a lion, ornamented with grotesque figures 1

- 2186 An ivory Snuff Box formed of crouching lion, and Chinese Shoe finely carved in wood 2

- 2187 Bronze Medallion on the opening of the Royal Exchange, with the head of Sir Thomas Gresham on the obverse and interior of the Royal Exchange, with the Statue of the Queen, on the reverse, *finely executed by Wyon, R.A. in a case* 1

- 2188 A CASKET of octagonal form, with conical lid on hinge, surmounted by the BUST OF SHAKESPEARE, beautifully carved by Sharp, from the FAMED MULBERRY TREE, with vine leaves and grapes within ornamented arches, above which are various decorations profusely distributed

* * THIS HIGHLY INTERESTING RELIC was formerly in the possession of DAVID GARRICK, and presented by him to his most intimate friend and patron Sir William Rush of Wimbledon, and may be justly ranked NEXT IN POINT OF BEAUTY TO THE MEMORABLE CASSOLETTE nobly presented by the late Mr. Daniel to the British Museum.

2189 GARRICK'S CANE

1

* * * The following interesting note is in the handwriting of the late Mr. Daniel: "This fine Malacca Cane, gold mounted, was presented by *David Garrick* to *King* the Actor, and he used it as a stage dress cane, in *Lord Ogleby, Sir Peter Teazle, &c. &c.* *King* gave it to *John Bannister*, who adopted it for *Doctor Pangloss, Caleb Quotem, &c. &c.* Bannister gave it to his friend and protégé John Pritt Harley (my dear friend), who put it to the same use, and also in a variety of other characters; for he was very proud of it, and prized it highly. It was purchased at his sale ('*Lot 535, A fine Malacca Dr. Pangloss Cane, gold mounted,*') on Thursday, 25th Nov. 1858, for £2. 2s. Harley was very fond of telling its pedigree, and boasted that (inspired by its traditional associations) he always played with more spirit when he had it in his hand."

- 2190 THE SNUFF Box of BUNBURY THE ARTIST, GOLD MOUNTED, with interior of a well known village club and figures, one of whom, a dignitary, is in the act of squeezing a lemon into a punch bowl, *finely painted on the lid by Bunbury, from whose collection it passed into that of Mr. Daniel* 1
- 2191 A small ivory Scent Bottle, 17th century, finely carved with figures and ornaments in relief 1
- 2192 A Spoon of box-wood, the handle formed of whole length figure playing the cymbals, 17th century 1
- 2193 A bone Apple Scoop, the bottom of the handle formed of a monkey surmounted by a hoof; *from the collection of John Evelyn* 1
- 2194 A silver Snuff Box, finely embossed and chased, with subject of the Saviour and the Woman of Samaria at the Well within arabesque ornaments on the lid 1
- 2195 A silver filagree Pomander of pear-shape, with chain, *an exquisite specimen* 1
- 2196 Two pairs of Buckles, worn by DAVID GARRICK when he took his last leave of the stage in *Don Felix*, and presented by him to Mr. Austin the Actor 4
- 2197 A small gold-mounted ivory box, fitted with bottles, pencil, seal, and other writing materials 1
- 2198 A Cribbage Board, finely carved by Sharp, from the SHAKESPEARE MULBERRY TREE; *from the Garrick collection* 1

- 2199 THE FARMER'S RETURN, a group of four figures, in high relief, carved in oak, in richly carved frame, embellished with oak leaves and acorns; *from the Garrick collection (subject engraved)*
15 inches by 12. 1
- 2200 An Admission to the Pit of Drury Lane Theatre in 1773, in the Autograph of D. Garrick, *gilt frame, glazed* 1
- 2201 Portrait in profile, in black, of Gray the Poet, by Mr. Mapletoft, in 1763, *gilt frame and glazed; from the Strawberry Hill collection* 1
- 2202 A CRUCIFIX, IN HARD WOOD, *of the most exquisitely minute and elaborate workmanship*; the Blessed Virgin is standing at the foot weeping, covered with rich drapery, and rests on a pedestal of very beautiful design, ornamented with cherubs' heads and projecting foliage, *with glass shade* 12 inches high. 1
- * * * THIS EXQUISITE DESIGN IS WORTHY OF BENVENUTO CELLINI, TO WHOSE INIMITABLE SKILL IT IS CONFIDENTLY ATTRIBUTED, AND THE PLINTH BY GRINLING GIBBONS, THUS PRESENTING A RARE COMBINATION OF ARTISTIC TALENT OF THE HIGHEST MERIT.
- 2203 A square Persian Jewel Box, painted with beautiful decorations of a very rich and elegant character, in different colours, with musical alarum to the lock 8 inches by 7. 1
- 2204 NELSON. Admission of W. J. Roper, Esq. to the Funeral of Lord Nelson, signed Isaac Heard, Garter, formed from the wood of THE VICTORY 1
- 2205 A Fan Mount, finely painted in body colour, with subject of Antony and Cleopatra, and numerous attendants, *in old frame, with glass; from Strawberry Hill* 1
- 2206 A fine Flask, of early leather work, and an oval Vessel for Scent, silver-mounted and beautifully carved in compartments 2
- 2207 A square Box, inlaid with silver, with or-molu hinges and clasps 6½ inches by 5. 1
- 2208 A pair of early Nutcrackers, of curious construction, *finely carved in box-wood* 1
- 2209 A Pack of Cards, with curious comic devices in colours 52
- 2210 A Silver-mounted Ivory Snuff Box, with the Head of CHAUCER on the lid, *very finely carved in high relief* 1
- 2211 A Snuff Box, of Mother-o'-pearl, the lid ornamented with minute shells, encircled by a beautifully chased border 1

- 2212 A Two-edged Claymore, with pierced hilt 1
- 2213 A small Etruscan Amphora, with various ornaments in black on yellow ground; *from Strawberry Hill* $7\frac{1}{2}$ inches high. 1
- 2214 An Egyptian Figure of a Mummy, *a very beautiful specimen in porcelain, with five horizontal lines of hieroglyphics* $5\frac{1}{2}$ in. high. 1
- 2215 A SMALL POLISHED IVORY VASE, with cover, *of beautiful form, and of the finest quality* 1
- 2216 A BRONZE EQUESTRIAN STATUE OF A KNIGHT, in armour (THE DUKE OF SAVOY), on richly caparisoned horse, *a most spirited work, of exquisite proportions and finish, on marble plinth* 1
- 2217 A BUST OF SHAKESPEARE, *exquisitely carved in ivory by Cheverton, a highly finished work, on marble column resting on a rose-wood circular stand, with glass shade* 1
- 2218 Three Persian Figures, richly draped and painted, the head dress painted and gilt, *finely carved in ivory* 3
- 2219 A whole length Figure of a Persian of distinction, in rich attire, the dress elaborately carved and ornamented with colour, *finely executed in ivory* 1
- 2220 A whole length Figure of a Persian Lady in richly ornamented costume, *finely carved in ivory* 1
- 2221 A Figure of a Saint in richly flowing drapery, *finely executed in ivory* 1
- 2222 A whole length Figure of a Mendicant, *most spiritedly carved in ivory* 1
- 2223 A pair of elegant Vases of the Crater-form, of the beautiful Derbyshire Spar, *on black plinths* $5\frac{1}{2}$ in. high. 2
- 2224 Napoleon leaving the Courtyard of the Palace of Fontainbleau for Elba, *drawing in colours with many figures, by an eye-witness* 1
- 2225 View of Old Copenhagen House, with many figures, *painted in oil*; and an Old House at Islington 2
- 2226 Rothschild and Ripley, two clever characteristic portraits in pen by the late Mr. Daniel 2
- 2227 The Old Church, Hampstead, *in water colour, from the collection of the late George Steevens* 1

RARE TOKENS, COINS, &c.

2228	<i>O. P. Row.</i> A curious and rare Token, representing John Kemble crowned with a fool's cap between a horn and a rattle	1
2229	Silver Medal of John Philip Kemble on his retirement from the Stage, by Warwick	1
2230	Silver Theatrical Admission Ticket in 1739, with the head of Shakespeare in relief, inscribed Jasper Esq. <i>extremely rare</i>	1
2231	<i>Garrick.</i> Token of David Garrick in silver, three others in copper, and another in wedgewood, and Litchfield Token with head of Dr. Johnson	6
2232	<i>Mother Red Cap.</i> Token of the Landlord of the Mother Red Cap, Holloway, in 1667, <i>said to be UNIQUE</i>	1
2233	<i>Boar's Head.</i> Token of the Landlord of the "Bore's Head," Great Eastcheap, before the Fire of London, <i>said to be UNIQUE</i>	1
2234	<i>Mermaid Tavern.</i> Token of this celebrated Tavern, <i>rare</i>	1
2235	Newington Penny Token, engraved in "Nelson's History of Islington," of which Mr. Daniel says, "I know of but one other."	1
2236	Two old Theatrical Pass Tickets, and curious brass Tobacco Stopper, temp. Charles I.	3
2237	William I. Pennies, 2; Southwark, Henry III. Penny: Northampton, Henry VIII. Groat; Elizabeth, Threepence; Sixpences, 3, one milled; Charles I. Tower Twopence; Greek and Roman Copper Coins	18

ARTICLES IN SILVER.

2238	A DOUBLE CUP IN SILVER. It takes the form of a lady in an elaborate dress, embossed with ornaments of fruit, flowers, and various devices finely chased. She holds in her hand a smaller cup, which hangs on a swivel, supported by caryatides, the whole of rich and beautiful design and workmanship	1
* * *	It is from Strawberry Hill, and was figured in the "Illustrated London News," August 3rd, 1861.	
2239	A HANAP OR COVERED CUP, <i>in silver gilt</i> , ornamented on the bowl with bulbs and arabesque ornaments, and projecting foliations on the stem; the cover finely chased, surmounted by a gilt figure standing on a globe, surrounded by devices in relief	1

- 2240 A small Silver Candlestick, supported by a figure in the dress of a Harlequin, standing on a raised surface, covered with ornaments in relief, *a fine specimen* 1
- 2241 A silver-gilt Apostle Spoon, with twisted perforated handle finely chased, and terminal figure holding an anchor 1
- 2242 Another very fine specimen, with two terminal figures, one holding a cross, the other an anchor 1
- 2243 Another, with finely twisted handle, terminating with goat which a figure is milking 1
- 2244 An Apostle Spoon; and two others, *plain* 3
- 2245 Early silver Sugar Tongs, formed of the human figure holding in each hand a circular twisted snake elaborately engraved 1

POTTERY AND PORCELAIN.

- 2246 A Hot-water Dish with cover, beautifully decorated with gold and colours of the richest character, being a portion of the dinner service manufactured by Chamberlain for the City Corporation who presented it to the illustrious LORD NELSON 1
- 2247 An oval Dish, of same fabric and rich design 1
- 2248 A small Bason with cover and stand, forming another portion of the presentation to the great hero 1
- 2249 A pair of Majolica Plates, painted with Return from the Hunt and pastoral subjects in landscapes 2
- 2250 A pair of Sèvres Plates, turquoise ground, in the centre of each are exquisitely painted birds of the richest plumage in a landscape, surrounded by borders of gold of beautiful design 2
- 2251 A Worcester Jug, most profusely decorated with flowers and devices of the most gorgeous character, profusely enriched with gold 1
- 2252 WHOLE LENGTH FIGURE OF SHAKESPEARE, with flowing mantle, the inside tinged with rose colour; his right arm rests on books lying on a pedestal, hanging from which is a scroll inscribed with quotation from his works, *partly gilt, and enriched with colour, of Derby manufacture* 12 in. high. 1
- 2253 WHOLE LENGTH FIGURE OF MILTON, with flowing mantle, the left arm resting on books placed on a column, on which is pourtrayed in relief the Expulsion from Paradise 12 in. high. 1
- * * THE COMPANION FIGURE, of the same beautiful fabric, finely tinged with colour and enriched with gold.

- 2254 A BUST OF SHAKESPEARE in mantle, enriched with gold, *the head delicately tinged with colour* 9 in. high. 1
- 2255 A Punch Bowl, enamelled with grotesque figures, birds, flowers, and various devices in great profusion, *presenting a very rich appearance* 14½ inches in diameter. 1
- 2256 Another, of smaller size, painted with Chinese figures, birds, and other decorations 1
- 2257 A pair of Chinese Vases, with gilt handles, beautifully painted with figures, insects and flowers in great variety 5 inches high. 2
- 2258 A pair of Match Pots, beautifully painted with flowers, heightened with gold 4 inches high. 2
- 2259 A pair of small Vases, covered with raised flowers, on gilt feet, and a round Chinese Vase, the handles formed of three figures 3
- 2260 A GROUP OF TWO GRACEFUL PASTORAL FIGURES of Lovers, in gay attire, animated with hope, with dog lying at their feet, amidst raised flowers, *most delicately coloured, Dresden manufacture of fine quality* 6½ inches high. 1
- 2261 A PAIR OF DANCING FIGURES, *very finely executed, and presenting beautiful specimens of the Kronenburg porcelain* 6 inches high. 1

BEAUTIFUL CHELSEA PORCELAIN.

- 2262 A FIGURE OF JUSTICE, in richly floreated dress, with green mantle lined with rose colour, gracefully folded over the left shoulder; she is standing on a pedestal of pierced work, ornamented with gold and colour; *of beautiful proportions and of high finish* 12 inches. 1
- 2263 SIR JOHN FALSTAFF, in the rich attire peculiar to this celebrated character, *finely moulded and highly finished* 11 inches high. 1
- 2264 AN OR-MOLU CANDELABRUM for two lights, in the centre a figure, in the richly chequered garb of a Harlequin, is seated on the trunk of a tree; raised flowers of beautiful colour, proceeding from foliage, supporting the nozzles 1
- 2265 A Figure of a Warrior, a cock standing at his feet, a lady playing on the lute and figure playing on the bagpipes, in three separate groups, two of them seated and the other standing in a bower elaborately enriched with raised flowers and foliage, each with socket for one light 8 inches high. 3

- 2266 A pair of Sitting Figures, one of whom is playing the lute and the other the bagpipes, each attended by a dog, in floreated dress, with raised flowers and gold decorations *6½ inches high.* 2
- 2267 A pair of Youthful Figures, one of whom is playing the clarionet, in the richest attire, standing on pedestals adorned with raised flowers and other decorations *7 inches high.* 2
- 2268 A pair of whole-length Figures, Male and Female, each holding a branch, enriched with foliage and raised flowers, with socket for candle, the latter having bouquets in the folds of her dress which is elaborately decorated *10 inches high.* 2
- 2269 A PAIR OF FIGURES, whole-length, in rich dress, the lady having flowers in her lap presents a bouquet to her lover, who in return is offering a piece of fruit, which he has taken from a basket held in his left hand, *the figures are admirably modelled, of beautiful colour, and of fine quality*
10 inches high. 2
- 2270 A PAIR OF FIGURES, of elaborately decorated work of the richest colour, each attended by a dog; the male figure carries a gun, and the female a dead bird; with raised flowers and other beautiful ornamentation *8 inches high.* 2
- 2271 A PAIR OF MALE FIGURES, richly habited, one with flute and the other beating the tambourine, with raised flowers at the base, *beautiful specimens* *8 inches high.* 2
- 2272 A pair of Figures, Harlequin and Clown, in appropriate costume *5½ inches high.* 2
- 2273 A finely painted Vase, with raised flowers of vivid colours
7½ inches high. 1
- 2274 A Candlestick, formed of a branch, with rich foliage and flowers, supported by a nude figure of a child, seated on a pedestal decorated with flowers *8 inches high.* 1
- 2275 A Seated Figure, with broad brimmed hat, holding flowers in his hand, with dog by his side in a sitting posture, *finely modelled and beautifully painted* 1
- 2276 Three Figures, one holding a cock, beautifully painted and ornamented with flowers and fruit, *of fine quality* 3
- 2277 A Winged Figure, in a walking attitude, preceded by Cupid holding a torch, *of fine quality, slightly tinged with colour* 1
- 2278 Woman with basket, whole-length Figure of an Actor, and a Fox,
fine 3

BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1864.

